



UNIQUE PHOTO PROJECTS YOU CAN TAKE UP TODAY • HOW TO PHOTOGRAPH A LUNAR ECLIPSE

September 2015 • Rs. 150  
(Total 156 pages)

www.betterphotography.in

# Better Photography

Better Technique. Better Insight. Better

INSIDE  
AN EXCLUSIVE MAGAZINE ON THE ART OF  
CELLPHONE PHOTOGRAPHY



Who gets to take home the Mercedes-Benz GLA 200?  
The final round of the 'Frame The Star' challenge

## EXCLUSIVE TESTS

Sony Cyber-Shot RX100 IV

Nikkor AF-S 300mm f/4E

Olympus M Zuiko 8mm f/1.8

## DELHI PHOTO FESTIVAL

A curtainraiser on India's biggest photography festival in October

## PROFILE

David Fokos' tryst with minimalist landscapes

## GREAT MASTERS

Timothy H O'Sullivan's view of the American West

## YOUR PICTURES

Our readers explore the magic of the monsoons

## MAKING THE BEST USE OF LOW LIGHT

10 things that you probably did not know about using high ISO settings with low noise levels

Network **18**



## EDITORIAL

**Do photographers believe that they are cut cut from a different cloth?**



## Why Should Photography be any Different?

Troubled times for photographers, it seems. Despite a level of 'democratisation' brought in by digital technology, it has killed the very meaning of the art, and the money has dropped out through the bottom of the market... say some of the senior members of our fraternity. On the other hand, the cellphone can now do everything. It can be a million eyes, ears and tongues in places that used to be well nigh impossible to reach with a camera... opine those who make do with their cellphones. I must admit to a sense of loss for the end of the analogue way of things. There was an undeniable romance to it. Though, I state this not because it has completely ceased to exist, but because I do not practice it anymore.

My question is... why should photography be any different from the other arts or sciences, or from any kind of profession or pursuit, for that matter? Speaking of democratisation, what makes photography less of a challenge than music or painting, or medicine or law. Why should photography involve any less of study, or years of getting an education, or the ten thousand hours or more of practice that it takes for a classical dancer, martial artist, or an athlete. Or do photographers believe that they are cut from a different cloth?

Is that what democracy is about—life being easier? Or is it about the number of people who can now make a correct exposure by lifting a camera out of its box? Or rather, shouldn't it be about the freedom to make a choice, to work hard, to have a muse, to follow a path, to struggle against the tide—to *be who you need to be*—and to live with the consequences of it?

It took me 3 minutes and 13 seconds to listen to Charlie Parker's Carnegie Hall rendition of *April in Paris*. I heard it again, and again, and yet again. I can only imagine the lifetime of practice it must have taken to reach that unbelievable level of virtuosity. Every once in a while, I am compelled to look at an image for at least that long. And go back to it time and again. So why should photography be any lesser? Why should it not command the same level of respect and acceptance, at least by photographers? Tangentially, democratisation is not democracy, but rather the route to it. If photography isn't there yet, I will be glad when it does.

India celebrated its 68<sup>th</sup> year of independence last month. We are the world's largest democracy. It certainly is not an easy mantle, but truly... what a proud one to bear!

**K Madhavan Pillai**  
editor@betterphotography.in



## Desert Sand Hills near Sink of Carson, Nevada, 1867

**by Timothy H Sullivan**

As a teenager and assistant to the legendary American Civil War photographer Mathew Brady, Sullivan grasped the art well enough to make frames of war that seemed almost poetic. He would later go on to make landscapes of the West, using rules of composition that were not penned down at the time, when photography was more of factual documentation.

**To read more about the life and vision of Timothy H Sullivan**  
—Turn to page 106

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Participate in online contests, share your best tips and techniques to get your work noticed. Follow these simple guidelines:

### For Your Pictures, Reader's Gallery and Reader's Tip:

- Visit <http://betterphotography.in/contests> and register yourself on the website
- Participate in the relevant contests on the page. There will always be a contest open for you to take part in!
- For Reader's Gallery contests, make sure the images have been made using a cellphone
- For Reader's Tip and Your Pictures contests, include a 100-word note on how and why you shot the image
- Winners of all the contests get featured on our website and can be featured in the magazine too. They will also receive special prizes!

### Send in a synopsis, with low-resolution images for viewing, to contribute articles to the following sections:

On Assignment, Step-by-Step, Photo-feature, Tips & Tricks, Shooting Technique, History, Story Behind the Picture

### Get in Touch with us:

- To have your images reviewed by our panel of experts: [photocritique@betterphotography.in](mailto:photocritique@betterphotography.in)
- To showcase your best photographs: [entries@betterphotography.in](mailto:entries@betterphotography.in)
- To contribute articles and for questions on photography: [editor@betterphotography.in](mailto:editor@betterphotography.in)
- For your suggestions, appreciation and criticism on the magazine: [feedback@betterphotography.in](mailto:feedback@betterphotography.in)

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# Better Photography

Our ever curious and passionate love affair with the camera will never cease. And so be it as Better Photography, India's first magazine completely devoted to the art and science of photography presents an expansive imagery like no other can. It is also the best-selling photography magazine in India and South Asia.

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## Snapshots

- 22** **Book Review**  
‘The Kailas at Ellora—A New View of a Misunderstood Masterwork’ by Roger Vogler and Peeyush Sekhsaria

## ON THE COVER



PHOTOGRAPH: CHANTEL SIMPSON  
DESIGN: SANTOSH D KAMBLE

## GearGuide

- 26** **TEST**  
**Canon PowerShot G3X**  
The latest 1-inch sensor compact from Canon
- 
- 30** **Sony Cyber-shot RX100 IV**  
Does it match up to its predecessors?
- 34** **Nikkor AF-S 300mm f/4E PF ED VR**  
Nikon's new telephoto offering is here!
- 
- 36** **Olympus M Zuiko Digital ED 8mm F1.8 Fisheye PRO**  
Seeing the world with an expanded view
- 38** **MICROTEST**  
**Manfrotto Off Road tripod and monopod**  
Are they the best companions for trekkers?

## Cellphone Photography

- 42** **TEST**  
**ZTE Blade QLux 4G**  
How does this budget smartphone fair?
- 
- 44** **Glitchr**  
Take a trip down memory lane with this fun app
- 46** **CELLPHONE TECHNIQUE**  
**Turning On Your Creative Bulb**  
A list of creative projects you can take up when you're stuck for ideas
- 51** **CELLPHONE DIARIES**  
Amit Mehra on making portraits of portraits
- 52** **CELLPHONE PROFILE**  
**Klaudia Cechini**  
Using photography as a means of self-expression



# InFocus



90



96

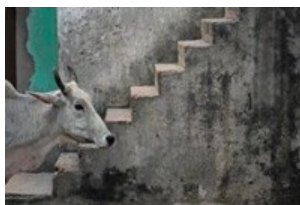
## Better Pictures

62

### SHOOTING TECHNIQUE

#### 10 Things You Probably Did Not Know About Shooting at High ISO

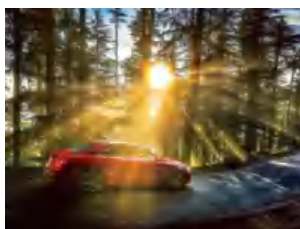
Tricks, and practices to help you make optimal use of high ISO settings



68

### FRAME THE STAR

The final leg of the contest is here! Who takes home the grand prize? Find out!



86

### TIPS & TRICKS

Learn how to make photos of lunar eclipses, smoke and fish-eye photographs

## ShowCase

90

### PROFILE

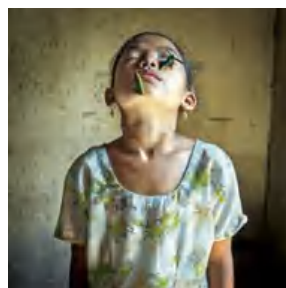
#### David Fokos

Making beautiful minimalist photos of landscapes

96

### DELHI PHOTO FESTIVAL

A curtain raiser of the biennial festival that celebrates photography

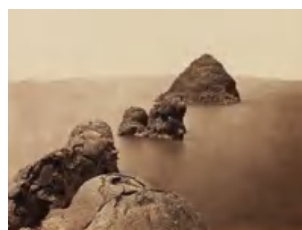


106

### GREAT MASTERS

#### Timothy H O'Sullivan

The pioneer of geophotography



## PhotoFinish

154

### STORY BEHIND THE PICTURE

Shot and Framed, Framed and Shot



## Regulars

FEEDBACK.....	12
VISUAL MUSINGS .....	25
READERS' GALLERY .....	58
1000 WORDS .....	112
YOUR PICTURES .....	114

# Feedback

Send your suggestions, thoughts, and feedback letters to...  
[feedback@betterphotography.in](mailto:feedback@betterphotography.in)  
Every month, the 'Letter of the Month' will win a special gift from



**“Looking through the eyes of photographer Simon Marsden, provided a journey into the ethereal.”**



## Blurring Boundaries

There is a certain beauty about capturing realities that are right in our midst, but are often unnoticed owing to the rather mundane aspects of life. Looking through the eyes of photographer Simon Marsden (August 2015), provided a journey into the ethereal.

I would like to recollect a certain anecdote, in which Charles Babbage, one of the pioneers of modern computing, wrote to Lord Alfred Tennyson, the famed poet. He had paraphrased one of Tennyson's couplets that read, “Every moment dies a man/ every moment one is born” to “Every moment dies a man/ every moment 1 1/16 is born”. Life and death coexist in the world around us, blending seamlessly into the larger picture. The living are haunted by the deceased, and Marsden's photographs seem to capture this very essence.

**Salil Apte, Nagpur, via email**

## Hobbies and Habits

I was recently introduced to *Better Photography* by one of my friends. As the magazine is aptly named, better photography cannot be achieved by the practice of the art alone. Acquainting yourself with the works of various photographers is one way to add to the experience. Involving the readers and encouraging them to share their work also allows budding photographers like me to have their work critiqued by peers.

In addition to providing extensive reviews of the latest photography equipment, I like that **BP** caters to photographers of all kinds.  
**Krishna Chaitanya, Hyderabad**

➔ **Simon Marsden's interview in the August 2015 issue, was a showcase of his work that blended myriad tones of serenity to sombre landscapes.**

## The Age of Attention-seeking

The internet is abounding with websites capitalising on the attention span of the user, and so the use of images has grown manifold. From the more serious mainstream media to the rather audience-driven organisations that thrive on clickbait, grabbing the reader's attention seems to be the key. It has been observed that often images are presented without appropriate context or with misleading captions.

Technology alone is not to blame here. It was disconcerting to know that even before the digital revolution brought the world to our doorstep, the misuse and abuse of images was not uncommon. The underlying motives might be different, but they point out to an interesting pattern of events. Art evolves continually while adapting to the current state of technology. It is high time we sit back and reflect on how much we allow ourselves to be unduly influenced by the distortion of what is essential by sensationalist headlines.

**Balu Akula, Chennai, via email**

## Fact or Fiction?

I have always been fascinated by photographers who choose to risk their safety, in order to photograph images in conflict-stricken areas. Even at this point, several journalists are being held in custody



➔ **The September 2015 issue featured a controversial photograph shot by H S Wong, and the story behind it.**



## Matter of Perspective

It was refreshing to witness a new perspective on life in Iran through the photographs of Masoud Gharaei. The image of three individuals hailing from what appears to be different walks of life, captured in the same shot through gaps in a window, was particularly fascinating. Among other things, it sends a powerful message across—a society is not represented by its



outliers. There is still scope for harmony among citizens in a pluralistic society and the images stand testimony to the same.

However, I don't agree with some of his views on photography. For instance, I don't consider the use of colour to be a distraction, given the fact that most of us see the world around us in colour. The choice of style and medium is deeply personal to the artist's inspiration. That being said, I also believe that the process of realisation should be organic and spontaneous. I am a photographer and at a personal level, introspection and a critical review of my own work concerns aesthetics and ethics, not the motives.

I also found it very surprising that people in Iran harbour a distrust towards a DSLR being pointed at them, while that is not the case with cellphones. This is keeping in mind that cellphone photography has a greater potential for intrusion of privacy.

**Abhishek Kanchi**, Mumbai, via email



We believe that the joy of a family photo is in displaying it. To make your special memories stand out, this **Letter of the Month** wins a special Photo Frame from Red Moments!



14

**“There is still scope for harmony among citizens in a pluralistic society, and the images stand testimony to the same.”**

in Egypt without trial, under the umbrage of draconian laws.

The story behind the image shot by photojournalist H S Wong (August 2015), during the Japanese bombing of China, served as a source of introspection in that regard. While the work done by war photographers is commendable, it is also essential that they are not carried away by the moment. The photograph of the little crying baby makes one wonder which is more chilling—the barbarism of the invaders, or the possibility that the photographer had deliberately chosen to exaggerate certain aspects of the photograph for dramatic effect.

**Drishti Guin**, Illinois, via email

## Elegant Advertorial

Today, advertorials are quite common in most newspapers and other media publications, but the finesse which **BP** employed to feature the plethora of options available with Sony cameras, was worth a read. Call me old-school, but I still follow print media and its finer nuances.

The selection of images was not only diverse, but also informative in terms of composition, technique and the choice of appropriate gear.

I for one appreciated the fact that the text accompanying the photographs of the veteran photographer was objective, instead of relying too much, as is the case with most advertorials these days, on product placement.

**Rohan Ghosh**, Kolkata, via email

🔴 The September 2015 issue featured veteran photographer S Paul's insight into some of his favourite Sony cameras.



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# SnapShots

## WHAT'S NEW

### Fujifilm XT-1 IR

The new Fujifilm XT-1 IR will allow photographers to view falls within a wavelength of 390nm (violet) and 700nm (red). Priced at USD 1700 (approx. Rs. 1,08,681), the camera will be available from October 2015. Though, identical with the XT-1, the infrared version will not feature the standard IR cut filter, and the 16MP APS-C sensor will feature an anti-reflective coating.



### Tamron 18–200mm f/3.5–6.3 Di II VC Lens



It is touted as the world's lightest superzoom lens in its class and features vibration compensation and image stabilisation. The zoom range of 18 to 200mm (35mm equivalent: 28–310mm) enables users to not to change lenses when switching from wide angle to telephoto. Also, the newly designed autofocus drive module with optimal DC motor-gear train integration offers quick and improved AF. It is priced at Rs. 17,900.

### Nikon Launches Three Lenses

Nikon unveiled the Nikkor AF-S 24–70mm f/2.8E ED VR, the Nikkor AF-S 24mm f/1.8G ED, and the Nikkor AF-S 200–500mm f/5.6E ED VR lenses. The 24–70mm is a stable zoom lens, with a 9-blade aperture, and is priced at USD 2400 (Rs. 1,57,080). The 200–500mm makes use of Vibration Reduction technology and has a minimum focusing distance of 7.2 feet. It is priced at USD 1400 (Rs. 91,630). The 24mm is a wide angle prime lens priced at USD 750 (Rs. 49,087).

### Oppo Mirror 5

Oppo recently launched the Mirror 5 in India. It features an 8MP rear camera and a 5MP front-facing camera. The rear camera has f/2.2 aperture and an LED flash. The phone can also shoot 1080p video at 30fps. It is priced at Rs. 15,990.



## Sports Photographer Monojit Chanda Passes Away

Veteran Sports Photographer Monojit Chanda, passed away in a city hospital in Kolkata on August 13. He was 87 years old at the time of his death.

Chanda was a venerated photojournalist, known to many media outlets in Kolkata. He started his career as a freelancer, and worked for the regional newspaper *Jugantar*. However, owing to health issues, he had to quit his job. Later, he returned to freelancing for a while, and eventually started working with the daily *Sangbad Pratidin* ever since. He continued to work for the newspaper till the very end. Chanda was



the recipient of the Lifetime Achievement Award and was an honorary life member at the Calcutta Sports Journalists' Club.

## Nat Geo Traveler Magazine Contest Winner Unveiled

National Geographic Traveler Magazine recently concluded its 2015 contest. Mexico-based photographer Anuar Patjane Floriuk, took away the grand prize—an eight-day National Geographic Photo Expedition to Costa Rica and the Panama Canal for two! He won for his breathtaking black

and white underwater photograph of divers swimming in close proximity to a humpback whale.

In an interview with the magazine, Floriuk mentioned that he hadn't planned the shot at all. "I was taking photos near the head of the whale, and all of a sudden she began to swim toward the rest of the diving team. The divers gave the whale and her calf space, and I just clicked at the moment when the flow and composition seemed right," he said.

With four different categories—Travel Portraits, Outdoor Scenes, Sense of Place and Spontaneous Moments, the contest received more than 17,000 entries from across the globe.



Anuar, Patjane Floriuk

“A lot of photographers think that if they buy a better camera they'll be able to take better photographs. A better camera won't do a thing for you if you don't have anything in your head or in your heart.”

ARNOLD NEWMAN (1913–2006)

American photographer Arnold Newman is best known for his environmental portraits of artists and politicians. He believed that an image should excite the viewer even if the subject is forgotten. He was also one of the few photographers who got to shoot the legendary Henri Cartier-Bresson. In 2004, he was awarded The Royal Photographic Society's Centenary Medal and Honorary Fellowship for his contribution to the art of photography.



Greg Heisler



## WHAT'S NEW

### Xiaomi Redmi Note 2 and Note 2 Prime

The Redmi Note 2 and the Redmi Note 2 Prime both feature a 13MP and a 5MP front-facing camera. Both the phones come equipped with phase detection autofocus, LED flash, a shutter speed of 0.1 second and f/2.2 aperture. The Redmi Note 2 Prime features identical specification to the Note 2.



### OnePlus 2



The OnePlus 2 features a 13MP rear camera and a 5MP front-facing camera. The 13MP rear camera comes equipped with a 1.3-micron sensor, an f/2.0 lens, laser autofocus, dual-LED flash, 4K video recording and RAW image support. It is priced at Rs. 24,999.

### Loweepro Backpacks

Loweepro has unveiled two new camera backpacks for outdoor photographers—the Whistler and the Photo Sport II. These bags feature detachable All Weather Cover for protection against rain, dust and sand, a hinged back panel/zipper, a waterproof barrier to separate wet gear from the main compartment, a removable main compartment with MaxFit system, and side-release buckles.



### Manfrotto New 290



The new Manfrotto 290 series includes the 290 Xtra, 290 Dual, 804 3-Way head and the 290 Monopod. The 290 Xtra features the new four leg angle positions and adjustable aluminium leg lock. The 290 Dual is equipped with a 90° centre column mechanism, which allows users to move the centre column in

the horizontal position without having to remove the camera or head. The collection is priced at 49 pounds (approx. Rs. 4930).

### Canon Pixma Inkjet Series



Canon launched the Pixma MG7720, the Pixma MG6800 and the MG5700 series.

Both the MG6800 and MG5700 series includes three variants. The new features in the Pixma printers include the ability to print images directly from any Instagram feed, and access to the Canon Easy-PhotoPrint+5 and Creative Park web applications.

## The E1, World's Smallest MFT Camera Announced

China-based start-up company, Z Camera, recently announced the launch of the E1. The camera features a 16MP Panasonic CMOS Micro Four Thirds sensor, with 3D noise filtering technologies. It can also shoot at ISO 102,400 at low-light performance, and up to 6400 ISO for high image quality.



Other features include a 2.5-inch rear LCD, a maximum card size of 128 GB and battery capacity of 2000 mAh. It also supports shooting at 24 fps and 30 fps. Additionally, the camera supports integrated WiFi and bluetooth. The E1 is priced at USD 699 (approx. Rs. 45,828) and is expected to be available from December 2015.

## Indian Government Bans Entry of Media into Jails

The entry of journalists, NGOs and filmmakers into prison has been banned by the government. The guidelines came in on 24 July and prohibits the aforementioned banned groups from conducting interviews and research without the aid of special permission.

The move came in after the hue and cry that was created in response to the documentary titled *India's Daughter*, created by British filmmaker Leslee Udwin's. The controversial footage was largely based on interviews that took place in Delhi's Tihar jail, which later resulted in its banning. The rule will be applicable to visitors

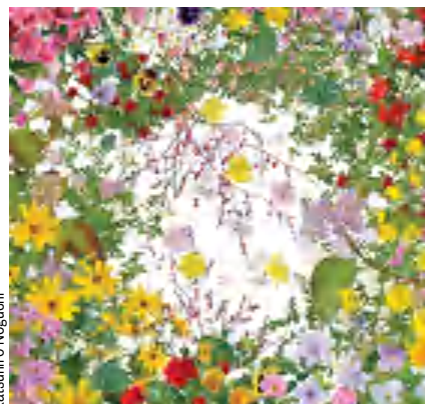


Image Source: The Indian Express

of Indian and foreign origin, including individuals, companies, press, researchers and filmmakers. If permission needs to be sought, the concerned person must submit an application to the jail superintendent or the state home department, at least 30 days before the date of visit.

## Nikon Declares Winners of its 2014-15 Photo Contest

Held annually, Nikon recently announced the winners of its 2014-15 photography contest. Katsuhiko Noguchi from Japan was the grand prize winner of the contest, under the Still Life category. He won for his photograph of *Fukushima*



Katsuhiko Noguchi



Chris Rudz

*Flowers*. On the other hand, Chris Rudz from Poland was the first prize winner in the video category.

The winners were selected from about 89,000 submissions, which were judged by a diverse panel of 17 judges. This year was the first time that the contest accepted entries from any digital device, including smart devices.

## EVENTS

18 August–8 September

### Picturing a Century: Mahatta Studio and History of Photography in India, 1915–2015

Indira Gandhi National Centre for the Arts, New Delhi



Mahatta Archives

The exhibition was held to commemorate the completion of 100 years of the famous Mahatta and Co photo studio. Historical images of India from the 1920s–40s are showcased, along with the evolution of photography.

21 August–11 September

### Subtextual Documentalists

Korean Cultural Center, New Delhi



Jyoti Bhatt

Self-designated documentalists, Jyoti Bhatt and Manisha Gera Baswani, along with Korean artist Noh Suntag are exhibiting their work.

27 August–1 October

### The Deepak Puri Collection: Legacy of Photojournalism

Sua House, Bengaluru



Enabled by renowned Photo Editor Deepak Puri's generous donation to the Museum of Art and Photography in Bengaluru, the exhibition features a selection of works from over 50 photographers, including masters like Raghu Rai and Steve McCurry.

10–16 September

### Artistique

Wonderwall, New Delhi

Photographers Protick Sarker, Shibu Arakkal and Vikram Bawa will be exhibiting their work in order to promote photography as an art form.

## PRO TALK

**Photomicrography** is the process of photographing minute objects using only a camera and a microphone.

## Samsung Launches the Galaxy Note 5 and S6 Edge+

Samsung has announced the release of the Galaxy Note 5 and the Galaxy S6 Edge+. Both the phones feature a 16MP rear camera and a 5MP front-facing camera. Additionally, it features a f/1.9 aperture, optical image stabilisation, autofocus and an LED flash. Also, the camera in both the devices is capable of dual-video recording. Both the Note 5 and



S6 Edge+ will be available in 32GB and has 64GB built-in storage.

The Galaxy Note 5 32GB and 64GB variants are priced at USD 739 (approx. Rs. 48,400) and USD 839 (approx. Rs. 54,800) respectively. On the other hand, the Galaxy S6 Edge+ 32GB and 64GB variants are priced at USD 814 (approx. Rs. 53,300) and USD 914 (approx. Rs. 59,800) respectively.

## Nikon Announces Youtube Tutorials in India

Nikon India recently launched a web series on Youtube, comprising of 48 tutorials on the plus points of using DSLRs. In an effort to reach out to the masses, the tutorials are available in

English and Hindi, and are aimed at simplifying and demystifying camera usage and techniques. The videos will also be included with every sales pack of Nikon DSLRs.

## CALL FOR ENTRIES



**Participate in the Out of the Blue contest, and win an all expenses paid trip to Malta.**

### Africa Points' #IncredibleAfrica2015

**The Competition:** The contest is inviting photographers to submit their best African safari images.

**Prizes:** The winner will receive a five-day Kenyan safari trip for two.

**Website:** [www.africapoint.com](http://www.africapoint.com)

**Deadline:** 30 September

### Carmignac Photojournalism Award

**The Competition:** The Carmignac Foundation in association with the United Nations High Commissioner for Refugees is inviting photographic entries in order to support and celebrate photojournalism.

**Theme:** Libya

**Prizes:** The foundation will finance a monograph and will assist in developing and staging an international touring exhibition upon the winner's return. It will also purchase

four photographs from the winner's portfolio, which it will add to its art collection.

**Website:** [www.fondation-carmignac.com/photojournalism-award/call-for-candidates](http://www.fondation-carmignac.com/photojournalism-award/call-for-candidates)

**Deadline:** 11 October

### Out of the Blue Competition

**The Competition:** The contest is open to only Commonwealth countries.

**Categories:** Nature's Assets, People and the Oceans and Human Impacts.

**Prizes:** The winner of the Prince of Wales's Commonwealth Environmental Photography title will receive 5000 pounds (approx. Rs. 5,13,170), and an all expense paid trip to Malta for the award ceremony.

**Website:** [www.outofthebluecompetition.com](http://www.outofthebluecompetition.com)

**Deadline:** 6 September

### Fine Art Photography Awards

**The Competition:** The contest is open to photographers from across the globe.

**Categories:** Amateur and Professional. Within this participants can submit their images to the Abstract, Architecture, Cityscape, Conceptual, Fashion, Fine Art, Landscape, Nature, Night Photography, Nudes, Open Theme, Panoramic, People, Photojournalism, Photomanipulation, Portrait, Seascape and more.

**Prizes:** The winner of the Amateur and Professional Fine Art Photographer of the Year will receive USD 2000 (approx. Rs. 1,31,000) and USD 3000 (approx. Rs. 1,96,480) respectively.

**Website:** [www.fineartphotoawards.com](http://www.fineartphotoawards.com)

**Deadline:** 17 April, 2016



## EVENTS

18-20 September

### Monsoon Tadoba Andhari Tiger Safari

Chandrapur, Maharashtra



Treks and Trails India will be organising a tiger safari at the Tadoba-Andhari Tiger Reserve. For further information send an email to [connect@treksandtrails.org](mailto:connect@treksandtrails.org)

26 September

### Digital Postprocessing Workshop

Jayanagar, Bengaluru

Toehold will be conducting a digital postprocessing workshop for participants, under the mentorship of wildlife photographer Phillip Ross. The cost of the workshop if Rs. 4400. For more details visit [www.toehold.in/workshop](http://www.toehold.in/workshop)

7-21 November

### Pushkar Camel Fair 2015 Photo Tour

Rajasthan



The 15-day photography tour, along with professional photographers and regional experts, will allow participants to capture the vibrancy of the place. For more information visit [www.travelshooters.com/photography-tours-photography-holidays/pushkar-camel-fair-rajasthan-photography-tour.html](http://www.travelshooters.com/photography-tours-photography-holidays/pushkar-camel-fair-rajasthan-photography-tour.html)

25-29 November

### Photography Workshop

Araku Valley, Vishakapatnam

Lalit Kala National Photography Award winner S Ganapathi Rao, will be conducting a workshop photographing tribals, birds, waterfalls and landscapes.

For more details contact +91-9493117454 or email [sganapathirao@yahoo.com](mailto:sganapathirao@yahoo.com).

## PRO TALK

**X-Synchronisation** is a part of the camera's flash synchronisation mode that helps the flash achieve a quick peak light output.

## Image Colleague Society Honours Indian Photographer

National award-winning photographer Chava Sampath Kumar, was recently granted the honour of Associate ICS by the US-based international group, the Image Colleague Society. The accolade followed after Sampath had presented 12 specimens of his work, that is, capturing the salient aspects of the tribal dance form, Kommu Koya.



G N Rao

Sampath had earlier bagged the national-level photography award instituted by the Union Ministry of Tribal Affairs, Government of India, for the year 2012-13.

An ICS representative presented the honour in a felicitation ceremony, which was held on 18 August in Vijaywada.

## AP Releases Several Historical Video Footage on Youtube

The Associated Press and British Movietone, one of the most comprehensive newsreel archives on the globe, released one million minutes of digitised film footage on Youtube.

Featuring more than 5,50,000 videos dating as far back as 1895, the footage is a treasure trove of historical events that have shaped the course of modern history.

Some of the popular videos include the footage of the tank man in Tiananmen Square (1989), the report of the assassination of Martin Luther King (1969), the falling of the Berlin Wall (1989) and many more. However, not all the videos are of a serious nature. The list contains several footage of the evolution of eating and drinking habits, extreme weather over the years and more!

## THE MONTH THAT WAS

### Exhibition Celebrating World Photography Day

On the occasion of World Photography Day, photographer Ashish Sulkh exhibited his photographs that celebrated India's rich and vibrant history and culture. The event was held at the DLF Place Saket in New Delhi from 17-23 August.

📷 **Photographer  
Ashish Sulkh's images  
celebrate India's rich  
and vibrant history  
and culture.**

### Monumental Exhibition

Economist and hobbyist photographer Ahmed Firoz held an exhibition of his series titled *Monumental*, at the India Habitat Center in New Delhi. Using abstract minimalism, Firoz has photographed various well-

known structures in Delhi, like the Qutub Minar and Humayun's Tomb, in both monochrome and colour. Known for his interplay of light and shadow in his photographs, Firoz uses his images to tell stories that have not been told. It was held from 1-31 August.

### Gardens of the Mind Exhibition

In celebration of its completion of 10 years, Tasveer put together an exhibition featuring the works of Indian artist Swapan Nayak and French Fashion and Lifestyle photographer Gilles Bensimon. The event took place from 21-31 August, and was held at The Harrington Street Arts Centre in Kolkata.

### Photo Exhibition and Talk

*Conversations in Colour* around Raghubir Singh with Ram Rahman, Ketaki Sheth, Soonil Taraporevala was an exhibition as well as an evening conversation, jointly organised by the Jnanapravaha (Mumbai) and Jhaveri Contemporary. The exhibit was the first presentation of the late Raghubir Singh's retrospective. Singh's images from 1967 to his well-known series on the Ambassador car, were on display at the event. The exhibition was held on 20 August at the Queen's Mansion in Fort, Mumbai.

### World Photography Week Photowalk

In celebration of World Photography Day, Photo Konnect hosted a multi-city photowalk across several different cities in India. The event was held from 16-23 August.



Ashish Sulkh

## INDUSTRY VOICE

**"Our vision is to make the best technology in the world accessible to our users."**



**Vikas Agarwal**  
General Manager,  
OnePlus, India

The OnePlus 2 is equipped with top of the line specs in an aesthetically crafted smartphone design adopting state of the art technology. The camera has been engineered for improved clarity and stability, accomplished with the addition of an advanced Optical Image

Stabilisation system. Something that will interest the aspiring photographers is the extraordinary digital photography power the OnePlus 2 offers.

The OS has been customised to include the ability to switch between hardware and capacitive buttons, screen gestures, dark mode and toggle quick settings. Additional features such as Shelf, App Permissions, Alert Slider, Gestures, and custom apps like Camera, Audio Tuner and File Manager have also been incorporated into the OS.

OnePlus 2 is our only flagship smartphone for 2015. The response so far has been tremendous with over 3 million registrations across the globe.

OnePlus products are the best available devices not just in terms of features and price, but also in terms of product quality and user experience. Recently, a captive contact center and a toll free service number have been launched. Under our buyer protection program, three months of extended warranty is offered in case a service issue is pending for longer than 15 working days in our support centers. We have added 23 new service centers across key cities in Phase I, taking the total number of active service centers across the country to 60.

— As told to Sachin Sai

## Photographer Gets Incredibly Lucky with His Picture

The phrase, 'In the right place at the right time' has never been truer than in the case of photographer Albert Dros, who managed to capture the Perseid meteor shower, the Milky Way and the passing of the International Space Station (ISS), all in a matter of 20 seconds!

Using his Sony Alpha 7 II, he shot the image in Kootwijkerzand, Netherlands. He noticed a white speck moving across the sky, as he was shooting his friend on a hill. Later, he took to social media and inquired about the origin of the speck, and discovered that it was the ISS.



Osman Sagiri

## Exhibition Commemorates Indian soldiers in WWI

The photography exhibition commemorating the efforts of Indian troops in the First World War took place between 31 July-27 August. It was held at the

Gunnersbury Park Cafe in West London, by Gateways to the First World War, a public engagement center based in the United Kingdom. It was organised to mark the centenary of the First World War.

It has been estimated that more than 1 million troops from British India were deployed to fight on the side of the Allied Powers at the Western Front. In the course of four years, 74,000 soldiers lost their lives in various battles. All the photographs documenting their efforts in the war are 100 years old.

Gateways to the First World War was set up recently in May 2014, under the aegis of the Arts and Humanities Research Council.



A woman pins flowers on to the tunic of the passing Indian soldiers.

## BOOK REVIEW

**Title:** The Kailas at Ellora—A New View of Misunderstood Masterwork  
**Authors:** Tony Deiffeil  
**ISBN:** 978-1-935677-42-0  
**Publisher:** Mapin Publishing  
**Price:** Rs. 2250

## Misunderstood Work Brought to Life

*The Kailas at Ellora—A New View of a Misunderstood Masterwork*, features text by American architect Roger Vogler and photographs by Peeyush Sekhsaria. The aim of the book as explained by the simply designed inner flap, is to view the Kailash temples at Ellora from the point of view of the unknown architect who designed the temple all the way back in the 13th century.

What is even more interesting is that over the years, the temple has unfortunately been misunderstood by many, because of the inability of scholars to interpret the deeper religious significance of the writings and carvings. This is where Roger Vogler comes in with his detailed insight into the intricate meanings of the architecture and the carvings present on it.

The images by Peeyush Sekhsaria, a geographer and photographer by profession, primarily serve the purpose of illustrating the book. The images are aesthetically pleasing to look at, follow photography rules and bring out the various points of discussion with brevity and a certain amount of finesse. The well-lit images quite lovingly show the masterpieces and strong rock carvings and pillars that are housed in the temple complexes. The book itself is laid out simply, without too much fuss and importance given to both photographs and text.



— Written by Natasha Desai



## India Film Project's Contest is Open for Entries

The India Film Project (IFP) is back with its fifth edition this year, scheduled for 18-26 September. Dubbed as Asia's largest filmmaking competition, IFP is an online, on-ground platform for participants to produce a film in 50 hours, over the span of a weekend. The contest was founded in 2011 by Ritam Bhatnagar, initially as the Ahmedabad Film Project (AFP).

Over the years, the contest grew in magnitude and participation, going international last year, in which the number of participants crossed 10,600, hailing from 168 cities spread over 11 countries. More than 610 films were produced on



Image Source: Indian Film Project

the theme *Progress has many Meanings*. The event is renowned for adding a surprise requirement to the theme every year, last year's necessary element being that the film should include a selfie. This year's jury panel is yet to be announced.

## New Algorithm Separates Reflections from Photos

Researchers working in collaboration with Google and MIT have unveiled a novel algorithm to automatically separate reflections and obstructions from photographs.

By comparing all the different shots, the reflections as well as the obstructions within the scene can be extracted and removed, resulting in two distinct images; one of the obstruction-free background, and one of the separated obstruction. Reflection-free images can also be segregated from the original.

## Google+ Photos Receives a Makeover

24

Google has announced that Google+ Photos will now be moved to the Google Photos app, as a part of the strategy to gradually delink various products from Google+.

The company had announced its plans to restructure Google+, which involves the slow and gradual transfer of most of the features to app-based platforms. Earlier this July, it had announced the delinking of Google+ comments for Youtube users. Recently, even Google Hangouts was moved to a dedicated platform.

The move comes after the company shut down several existing services in the last decade, such as Orkut, Google Reader, Google Wave and Google Buzz. Google+ will now focus on user communities with specific interests, as said by Bradley Horowitz, Spokesperson for the company.

## Andrew Koh Promoted to Vice President of Canon India

Andrew Koh has been elevated to the position of Vice President of the Consumer Imaging and Information Centre of Canon India. He was earlier responsible for the Image Communication Products Centre in the capacity of Senior Director.

Koh, who has completed 18 years with the company, will now head the



Consumer Systems Products (CSP) and the Image Communication Products (ICP) centers in the capacity as the Vice President. He currently operates out of Canon India's headquarters located in Gurgaon.

With a career spanning over 27 years, Koh brings with him a robust experience in the Imaging Communications business.

## Adobe Releases Last Update for Photoshop CS6

Adobe recently announced the release of its Adobe Camera Raw version 9.1.1 for Photoshop CS6 and Photoshop CC. This is the last update for Photoshop CS6.

Users who wish to continue receiving the latest updates will need to upgrade to a monthly or yearly Creative Cloud

subscription. In addition, Photoshop CS6 users can download Adobe's DNG Converter Utility to convert raw data into the Digital Negative imaging format. A free download of DNG Converter for Windows and OS X users is available on the company's website.

# Better Photography

Our ever curious and passionate love affair with the camera will never cease. And so be it as Better Photography, India's first magazine completely devoted to the art and science of photography presents an expansive imagery like no other can. It is also the best-selling photography magazine in India and South Asia.

[www.betterphotography.in](http://www.betterphotography.in)



Karan Vaid

## It's a Dog's Life

A little over two years ago, I was done with photography. A three-year phase of self-taught photography had come to an end and I had few photographs to show, that hadn't been already done or couldn't be taken again by another. That's the nature of photography today, technology has completely leveled the playing field and barriers to entry are low or non-existent. So it's difficult if not impossible not to be another "me-too" photographer. Putting your head down and working hard is a requirement but it's not enough. Awareness through research about what is out there is vital as is being honest with yourself. In the end you have to be an author trying to write a great book, the camera and the photographs will always be secondary—like the pen and words—to help and enable you to tell a great story.

So, I hung up the camera and for no particular reason, started scanning my family's old photographs. It was great to escape from the real world and look at these vernacular snapshots in isolation. I got a condensed pictographic history of my family from the 1950s to the 90s that in turn helped solidify my own identity and secondly and fortuitously I had an idea for a new project. One that I was uniquely in a great position to photograph.

My parents loved dogs, so much so, that they started attending dog shows in the late 1970s and competing their pets against those

of others. I would often go with them when I was a child, and had all these memories of driving to running around at dog shows whilst they showed their dogs.

In retrospect, it seems quite obvious really but, after trying so hard to be something or someone I wasn't, it was easy to not see or appreciate memories and possibilities so close to me. In 2013, I decided to find out what was going on in the world of Indian dog shows for the first time in 20 years. At my first dog show in Bareilly in November 2013 it felt as if I had chanced upon a photographic gold mine in my own backyard. And those three years painstaking years of self-taught photography racked with failures? They played a significant role in helping me in choosing the right treatment for this project. I was also fortunate to have found a great partner—who also loves dogs—and who supported me financially. We got married last year and sacrificed our honeymoon to continue funding this project.

As with most personal projects, I am yet to make a single rupee from my series. I still have at least a year to go before there will be enough photographs to complete it. But money wasn't the reason I started this project. It began with the hope that I will have something, however significant or not, that will be unique and powerful... something that simultaneously celebrates my love for photography, dogs and humor. 🐾

25



*Karan Vaid is a documentary photographer based out of New Delhi, India. After graduating with a business degree from Canada in 2004, he finally became a professional photographer in 2009. His 'Best in Show' is part of the exhibitions at the Delhi Photo Festival at the IGNCA from 30 October–8 November.*





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Log on: [www.betterphotography.in](http://www.betterphotography.in)

**Better  
Photography**

# GearGuide

## HOW WE TEST

### Product Categorisation

We first segregate products into categories for the purpose of equitability in testing. The DSLR is divided into entry-level, semi-professional and professional categories. For compacts, we distinguish between advanced and basic compact cameras. Similarly, we also test consumer and pro lenses, flashguns, printers, and other photographic accessories and gear.

### The Process

We primarily test for features, performance, build, ergonomics, warranty and support. While this remains constant, the weightage we give to these parameter differs from category to category, because different types of consumers have diverse expectations from products.

### Final Ratings

Under each main parameter, we list out hundreds of individual variables (for eg. colour accuracy for individual colours in different lighting, individual features, dynamic range, center-to-edge definition, light falloff, etc) against which we either give points or simply mark 'yes' or 'no'. Thus, we arrive at a score for that parameter, and then, the final score, denoted as a percentage. Additionally, based on the current pricing of a product, a star rating for 'Value for Money' is considered. Value for Money does not affect the final percentage, because prices for products change constantly.

### Our Seals of Approval

Any product that scores 80% or higher in individual tests gets 'BP Recommended'—a seal of approval from our team. In comparison tests, we also tag products as 'BP Best Performer' and 'BP Best Value for Money'.

### BP Excellence Awards

At the end of the calendar year, the highest rated products in each category automatically win the Better Photography Excellence Award. This is Better Photography's recognition of the very best products launched in the course of the year, and the companies that made them.



Canon PowerShot G3 X

## Long Reaching Consequences

K Madhavan Pillai discovers that Canon's new 1-inch sensor superzoom, the PowerShot G3 X, is the first of its kind, and targets a new audience.

Things are just getting interesting in what seems to be the birth of a new segment in high-end compact cameras—the 1-inch sensor superzooms. Sony started it all with the Cyber-shot RX10 in late 2013, with a 24-200mm f/2.8 (35mm equivalent) 8.3x zoom. The Panasonic LUMIX FZ1000 (25-400mm f/2.8-4, 16x zoom) was released in August 2014 and created quite a stir with its 4k video capabilities. Earlier this year, the RX10 Mk II was launched, and essentially has the same lens as its predecessor, but a new 4k video capable sensor, apart from other high frame rate features. Recently, Canon decided to join the fray with the its 25x zoom offering, the PowerShot G3 X, featuring a 24-600mm f/2.8-5.6 lens.

The resolutions of the cameras are identical at 20.2MP. We have yet to test the

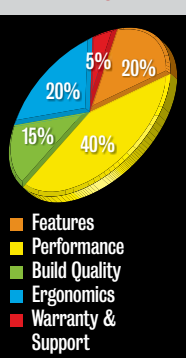
FZ1000 (not yet available in India) and the RX10 Mk II (coming to us shortly). But the extra zoom reach of the G3 X will almost certainly interest a new audience beyond its competitors. And here is why...

### Features

Avid nature, bird, wildlife and sports photographers have, so far, been limited to superzoom compact cameras with much smaller sensor (1/2.3-inch), compromising quite heavily on image quality, especially in low light. A 1-inch sensor, coupled with the reach of a stabilised 24-600mm, is easily a huge advantage, and the first of its kind.

Going by our experience with the Canon G7 X tested earlier (which uses the same sensor as the G3 X, the quality of which surprised us), we know that ISO 100-800 is as good for professional use, and up to ISO 3200, noise is very well controlled, with ISO

### WEIGHTAGE OF PARAMETERS





## TEST

**Sony RX100 IV**

How powerpacked is this new iteration?

30



## TEST

**Nikkor AF-S 300mm f/4E**

A smaller, lighter upgrade after 14 years

34



## TEST

**Olympus 8mm f/1.8**

A pro-grade ultrawide lens for specialists

36



6400 being usable as well. The G3 X goes up to ISO 12,800. The camera is able to shoot at 5.9fps (with AF locked at the first frame) or a much slower 3.2fps (with continuous AF throughout).

The sad part is that the G3 X does not have an in-built electronic viewfinder, unlike the competition. Apart from the fact that I personally prefer EVFs to LCDs, it becomes sorely needed, especially when shooting at higher focal lengths. Canon does have an EVF accessory though (the EVF-DC1), which can be attached to the accessory shoe, but it needs to be bought separately. This is an additional cost that photographers from any of these genres, who are contemplating buying the G3 X, will have to live with.

While I am personally not into wildlife, I was interested for a different reason. The macro mode lets the G3 X focus down to about 2.9 feet at 600mm and 1 inch at 24mm, for what should be good focus blurs at f/5.6... good for portraiture as well.

Background blurs also work well with video and the G3 X is fully video capable,

with 60p1080, microphone and headphone jacks, audio controls, an extra slot at the base for video tripod plates, manual exposure control, manual focus, and built-in three-stop ND filter that can be enabled for stills too. For a recent release, I would have preferred if Canon built in 4k and high frame rate video capability. While this may be simple enough to ask and not so easy to deliver (the competition has it though), it would have gotten yet another type of user interested in the G3 X. At the least, I would have liked my investment into a new camera to be futureproof for the next three years.

Additionally, the camera features a comprehensive set of exposure and scene modes, two custom user profiles slots, a mode that creates a number of creative filter images and crops from a single exposure all on its own, HDR, and a full auto mode as well. Oddly enough, several functions, including colour modes, dynamic range correction, shadow retrieval can be enabled only if you are shooting JPEGs and not RAW, or RAW + JPEG. Similarly, if RAW is enabled, ▶

➤ An excellent minimum focusing distance, focal length of 600mm, and spot metering can lead to some very exciting possibilities. Exposure: 1/500sec at f/5.6 (ISO 800)

## WHAT'S IN THE BOX

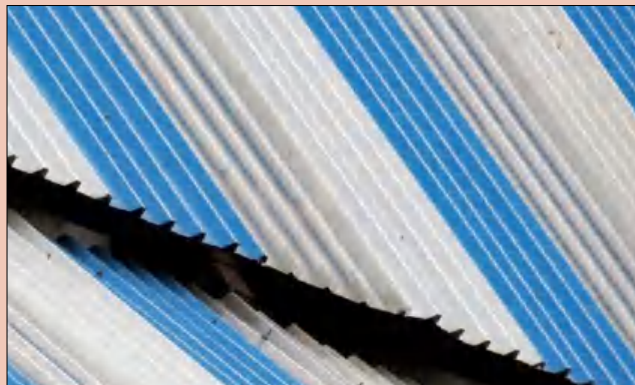
- Canon G3 X
- Lens cap with strap
- Rechargeable battery
- Neck strap

27



All photographs by K Madhavan Pillai

## Test Shots



### Subtle Colours and Tones

The menu system of the PowerShot G3 X does not have an option to choose a colour space. Yet, it does a great job with colours. Subtle tones are rendered accurately.



### A Good B&W Colour Mode, but not in RAW

The user selectable B&W mode processes images with a slightly higher degree of contrast, which I liked. But this cannot be done while shooting in RAW + JPEG.

### ALSO LOOK FOR

- Sony RX10
- Sony RX10 Mk II
- Panasonic FZ1000

none of the colour modes can be used for shooting video as well.

A big advantage of the G3 X over the competition is its 180° tilting 1,620k touchscreen LCD, which can be used to access settings, define focus, and release the shutter as well.

### Handling

The camera handles exceptionally well. Despite a much bigger zoom range, the G3 X is smaller than its rivals. With a magnesium alloy body and dust and drip-proof weather sealing, the build quality is excellent. The lens protrudes a lot when extended to the tele end, and one need to be careful of knocking it somewhere. This is possibly the only compromise in its build.

In terms of controls and handling, a large level of customisation allows the camera

to be set according to user preferences.

For instance, even the focus ring can be customised to cycle between ISO values, aperture or shutter speed during AF, and switch back to being a focus ring during MF.

Accompanying the MF button on the side of the lens barrel is a Framing Assist Seek button, which is exceptionally useful to acquire a subject from a zoomed out view. Pressing it down while using the zoom rocker allows you to virtually trace a rectangular outlined zoom position onto the view on the LCD. Releasing the button then activates the lens to optically zoom exactly to that point. Both the MF and the Framing Assist Seek button can be customised to other functions.

The touchscreen is superbly responsive and quick, and the display information can be customised too. A 'My Menu' tab on

### PLUS

- 25x zoom
- Tilting touchscreen
- Built in ND filter
- Sensor quality

### MINUS

- Lacks 4k
- Some setting quirks

## ERGONOMICS

### Front



The lens dominates the front of the G3 X but provides a good hold for the left hand... perfect for an EVF, which unfortunately is not in-built. A switch on the side releases the pop-up flash and it is high enough to prevent the lens from throwing a shadow at the wide end.

### Top



The G3 X can seem boxy at first, but the grip is nicely recessed and the hands fall into the right place. I have always appreciated a dedicated exposure compensation dial. The wide MF ring can also be customised to change a large variety of settings, including ISO.

### Rear



The touchscreen LCD takes up most of the back. A 'Q' or Quick access button to common setting is available at the top right on the touchscreen as well as with the Set button. A few of the infrequently accessed physical buttons at the back are tiny and take getting used to.



## SPECIFICATIONS

**Better  
Photography  
RECOMMENDED**



Model name	Canon PowerShot G3 X
MRP	Rs. 59,995/-
Effective pixels	20.2MP, 5472 x 3648 pixels
Sensor size, type	1-inch, High Sensitivity CMOS
Processor	Digic 6
Lens	24-600mm (35mm equiv.)
Exposure modes	Hybrid Auto, Auto, Program, Shutter priority, Aperture Priority, Manual
Focusing modes	Contrast detect, multi-area, center, selective single-point, tracking, single, continuous, touchscreen touch focus, face detection, live view
AF points	31-point AF
Scene Modes	Portrait, Smart Shuttle, Star, Handheld Night Scene, Snow Fireworks
Continuous shooting	5.9fps (AF locked first frame) 3.2fps (continuous AF)
Metering	Multi, Spot, Center-weighted
Shutterspeed range	30–1/2000sec
Exp. compensation	+/- 3 EV, at 1/3 stops
Colour space	sRGB
ISO	Auto, 100–12800
White balance	Auto, 7 preset, 2 Custom
Built-in flash	Yes, range: 6.8m at Auto ISO
External flash	Hot-shoe, no bundled flash
LCD size	3.2 inch, tilting
LCD dots	1,620,000 dots
Viewfinder	Not built-in, optional EVF
File format	JPEG, RAW
Image stabilisation	Optical
Live View	Yes
Self-timer	Yes
Wifi	Built-in
NFC	Yes
Remote control	Yes (wired or via smartphone)
Storage types	SD/SDHC/SDXC
Timelapse recording	No
Video resolutions	1920 x 1080 (60p), 1280 x 720 (30p), 640 x 480 (30p)
Environmentally sealed	No
Battery	NP-BX1 lithium-ion battery & USB charger
Dimensions (W x H x D)	123 x 77 x 105mm
Weight	733g (including batteries)

pressing the Menu button can be populated with specific menu options. I wish the 'Q' or Quick Access panel on the LCD could be customised as well.

Yet, on the whole, all of the most important settings can be set to dedicated buttons and dials in a number of ways, making handling quite intuitive.

## Performance

I had mentioned a great sensor as a feature of this camera. The image quality it produces is undeniable. For all practical purposes, I can go so far as to say that the dynamic range, colour rendition and noise performance rival some of recent APS-C sensors. The lens of the G3 X keeps up with the sensor too, producing sharp results almost up to the telephoto end, where the edges get a bit soft. Sharpness at the centre is maintained well.

The G3 X locks focus precisely in most conditions. The AF system tracks effectively too. In low levels of light, AF expectedly suffered at the tele end as a byproduct of a smaller maximum aperture, with the camera taking a considerable amount of time to decide and lock focus.

Baring the lack of 4k and high frame rate options, the G3 X did respectably well with the quality of video too. IS in handheld videos was quite effective as well.

The only serious performance drawback was battery life. With IS continuously active, (the best option when using the LCD for framing while zooming across the range), I managed about 250 shots before the battery drained. Considering the target audience and price, this could have been better.

## Conclusion

Despite some of its minor quirks, the Canon PowerShot G3 X is a solid performer and handles well. It is also the only 1-inch camera in the market to feature a 25x zoom. Priced at Rs. 59,995/-, the G3 X has a price advantage over its closest competitor in India, the Sony RX10. Add the EVF as an accessory, and this price advantage completely disappears. That said, its feature set and image quality alone would be of interest to many wildlife, sports and nature enthusiasts who cannot afford an APS-C kit with an equivalent lens. **BP**

## Noise Test



The sensor displayed exceptional control over noise to the point that it even rivals larger sensors at the lower ISO ranges. From ISO 100 to 800 there is barely any perceptible noise. Images are easily usable till ISO 3200. At 6400, there is fine-grained luminance noise. There is no colour shift.

29

## FINAL RATINGS

<b>Features</b>	18/20
1-inch sensor, 24-600mm 25x zoom, no in-built EVF, WiFi / NFC, touchscreen, hotshoe	
<b>Performance</b>	37/40
Excellent image quality, good lens, fast AF but slow in low light at tele end, poor battery life	
<b>Build Quality</b>	13/15
Magnesium alloy, strong build apart from lens protrusion at tele-end	
<b>Ergonomics</b>	17/20
Customisable controls including MF ring, dedicated buttons, some buttons are small	
<b>Warranty &amp; Support</b>	4/5
Two-year warranty, wide service facilities	

**OVERALL 89%**

**Who should buy it?** Nature, wildlife and sports enthusiasts who want an extremely small, portable option that delivers excellent quality.

**Why?** This is the only 1-inch sensor camera with a 24-600mm zoom, it handles and performs well.

**Value for Money** ★★★★★☆



Sony Cyber-shot RX100 IV

# The Video Powerhouse

Supriya Joshi checks out what the Sony Cyber-shot RX100 IV has to offer, and if it lives up to the legacy of its predecessors.

The fourth iteration in the line up of some very revolutionary cameras, the Sony RX100 IV is here, and we could not be more excited. We reviewers at the *Better Photography* team are constantly craving for the next new revolutionary device, and one series of cameras we admire is, indeed, belongs to the RX100 succession.

The RX100 was a game changer for the premium compact camera segment, when it had been launched in 2012. It was extremely pocketable, at the same time giving you the 1-inch sensor advantage. The next two cameras that followed built on the same design and kept adding performance enhancers—adding a hotshoe and BSI CMOS sensor in the RX100 II and adding an EVF to the RX100 III (the hotshoe is, unfortunately, gone).

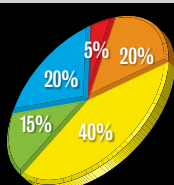
So now is the turn of the RX100 IV to prove its mettle. Will it outshine its predecessors? Let's find out.

## Features

Right off the bat, what's new with the RX100 IV is that it now features a 20.1MP 1-inch stacked CMOS sensor, the world's first, according to Sony. The new sensor also promises to be better, faster and more efficient. We'll see if that really is the case in the performance section of the review.

The other major upgrade to the RX100 IV is in the video department. The camera is now capable of shooting 4k (UHD) video with full sensor readout and bit rates up to 100Mbps. Plus, you can also make slow motion video up to 960fps. The only caveat of these features is that you will need to have a certain type of memory card to use them. The vast amount of data and the fast frame rates will require you to use a Class 10 SDXC or UHS-I compatible memory card to truly harness the capabilities of the camera. Anything lesser, and the camera itself will inform you that it will not be able to record anything in certain modes like

### WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support



HFR and 4k video recording. Other key features include an f/1.8-11 24–70mm lens, optical image stabilisation and 16fps continuous shooting. A Dual Recording function allows you to capture 17MP stills while recording up to 1080/30p video.

Another upgrade to the camera has been of the EVF, which has been bumped from 1.44m dots in the RX100 III to 2.35m dots in the current version, and the scene you view through it as close to real life reproduction as it can get.

Finally, the camera is also equipped with WiFi and NFC transfers.

### Handling

Cosmetically, the RX100 IV looks no different from the previous version... the only real way to tell them apart is the lettering on the camera body. It is just as pocketable and easy to carry.

The camera design is quite minimalist, with a smattering of buttons and mode dials for various specific purposes. The camera body itself is made from

magnesium alloy, which feels quite sturdy in hand, but lacks a grip and can get quite slippery. A camera strap is included, however, and it would be wise to always wrap it around your wrist.

The tilting 3inch LCD screen of the camera is bumped up to 1.3m dots, and can be tilted to a full 180° upwards for self portraits and down by 45°. Touchscreen capabilities should have ideally been the next logical step for the company, but it is sadly missing. Also, a completely swiveling LCD would have bumped up the camera's ergonomics a little bit more. That being said, the LCD screen is versatile enough to allow you to make shots from various angles without having to physically reposition yourself.

The EVF and the flash are recessed into the camera body and pop out by pressing their buttons respectively. Weirdly enough, if you push the EVF back into the camera body, the camera shuts off! This anomaly, if you will, was also found in the RX100 III, but you can ▶

🔴 The camera is incredibly fast.

Shooting in the burst mode ensures that you won't miss the moment.

Exposure: 1/2000sec at f/1.8 (ISO 250)

### WHAT'S IN THE BOX

- Sony RX100 IV
- Rechargeable battery
- Camera strap
- AC Adapter
- Micro USB cable
- Instruction manual



All photographs by Supriya Joshi

## Test Shots



## Great for Capturing Everyday Scenes

Despite the diminutive size, the camera is a superb companion for your everyday use. You can use it to make a stunning visual diary.



## Excellent AF Capabilities across the Zoom Range

The RX100 IV is an incredibly fast camera, with fantastic AF abilities to boot. Rarely did I miss a photo because of it.

## ALSO LOOK FOR

- Panasonic LX100

change that in the menu. So, you need to be careful while using it.

A large dial around the lens of the camera helps you control variables like manual focus or aperture size. The manual function is especially useful when shooting video to quickly shift focus.

As far as customisability goes, the back of the camera features an Fn button as well as a C button. The left, right and center buttons of the mode dial are customisable as well. You can assign functions like Drive mode, ISO, AEL hold, Metering mode, White Balance and Grid line to any of them.

Using the camera's inbuilt WiFi and NFC function, you can transfer images directly to your phone via the Play

Memories app. Remote shooting is also possible, and this really helps in moments when you want to be inconspicuous.

## Performance

The all-new sensor on the RX100 IV is the same size and resolution as its predecessors. However, the sensor type is Exmor RS, with a stacked CMOS sensor. According to Sony, this new sensor ensures faster data readout and better image and video quality.

The image quality, to be honest, is not very different from what we saw in the RX100 III, which was pretty fantastic in its own right. What has improved is the speed and, of course, the video.

The high frame rate video feature is a delight to use. You can shoot 240, 480

## PLUS

- Excellent video
- Fast aperture
- HFR recording

## MINUS

- Expensive
- No mic socket

## ERGONOMICS

## Front



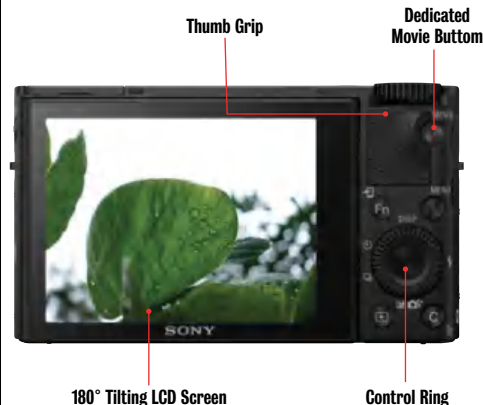
The Sony RX100 IV looks exactly like its predecessor, and is thus just as compact and pocketable as before. The magnesium alloy body has a sturdy feel, but is also quite slippery. The overall minimalist design of the camera is very appealing.

## Top



The top of the camera features an EVF and pop out flash with stereo mics surrounding it on both sides. There are dedicated buttons for both the EVF as well as flash. The control ring around the lens can be customised to control options like focus, step zoom, ISO and exposure.

## Rear



The rear features five buttons for various control options along with the control dial. They are packed in really tight, so if you have large hands, you may end up fumbling a little. The controller, the Fn button and the C button can be customised for various functions.



## SPECIFICATIONS

Better  
Photography  
RECOMMENDED



Model name	Sony Cyber-shot RX100 IV
MRP	Rs. 69,990
Effective pixels	20MP, 5472 x 3648 pixels
Sensor size, type	1-inch, BSI-CMOS
Processor	Bionz X
Focusing modes	Autofocus, Manual Focus, Contrast detect, Multi-area, Center, Selective single-point, Tracking, Single, Continuous, Face Detection, Live View
AF points	25
Metering	Multi, Spot, Center-weighted
Shutterspeed range	30–1/32000sec
Exp. compensation	+/- 3 EV, at 1/3 stops
Colour space	sRGB, Adobe RGB
ISO	Auto, 125–12800
White balance	Auto, Daylight, Cloudy, Shade, Incandescent, Fluor: Warm White, Fluor.: Cool White, Fluor.: Day White, Fluor.: Daylight, Flash, C.Temp./Filter, Custom 1–3, Custom Setup
Built-in flash	Yes, range: 10.20m at Auto ISO
External flash	No
Drive Modes	Single, Continuous, Speed priority continuous, Self-timer (single, continuous), Single/continuous bracketing, WB bracketing, DRO bracketing
LCD size	3-inch, tilting
LCD dots	1,228,800 dots
Viewfinder	Electronic
File format	JPEG, Sony ARW v2.3
Image stabilisation	Optical
Live View	Yes
Self-timer	Yes
Storage types	SD/SDHC/SDXC, Memory Stick Pro Duo, Pro-HG Duo
Timelapse recording	No
Video resolutions	3840 x 2160 (30p, 25p, 24p), 1920 x 1080 (60p/60i/24p), 1280 x 720 (60p/30p/24p/120p), 1440 x 1080 (30 fps), 640 x 480 (30 fps)
Environmentally sealed	No
Battery	NP-BX1 lithium-ion battery & USB charger
Dimensions (W x H x D)	102 x 58 x 41mm
Weight	298g

or 960fps videos, with all footage being upscaled to 1080p. Within this high frame rate videos, you can shoot two different kinds— Quality Priority and Shoot Time Priority, where the former records two seconds of high quality video and the latter lowers the resolution and doubles the record time.

The ability to shoot video in 4K is just a massive step up from its predecessors. While you can only shoot 5 minute clips at a time, the video quality is absolutely beautiful. Another upgrade on the RX100 IV is the ability to use all focus modes while recording video, against the 'wide' mode available previously. The image stabilisation works really well while recording video, with minimal camera shake and smooth panning.

The camera uses the same lens as its predecessors, but is considerably brighter. The lens is consistently sharp, even at the telephoto end. The AF is fast and accurate in most lighting conditions.

## Conclusion

The camera is amazing to use, but it left me rather confused about who the target audience for it would be. The form factor and speed of the camera can make it an excellent companion for street photographers... but the hefty price of Rs. 69,990 may deter many from considering it.

Videographers would obviously benefit from this camera, especially those who make a lot of vloggers on YouTube these days have been upgrading to cameras with a front flipping LCD screen, so this could be a good choice for you if you're looking to do the same.

However, if video is not your cup of tea, then maybe the RX100 IV is not the camera for you. It is an excellent device, no doubt, but in terms of image quality and performance, there are some minor improvements over the RX100 III (priced at Rs. 54,990), but not enough to really make it a worthy buy over it. On the other hand, you can also consider the Panasonic LX100, which offers 4k recording and is priced lesser than the RX100 IV. But if you have the funds for it, then go for the RX100 IV without thinking twice.

## Noise Test



Just like its predecessor, the ISO performance of the camera is fantastic. The images are practically noise-free up to ISO 1600. It starts creeping in gradually, but the images are still unusable. In very low light, you could use ISO 6400 with ease. Moreover, coupled with a fast lens, the camera is a great low light performer.

33

## FINAL RATINGS

<b>Features</b>	19/20
4K video, slow motion video, fast lens, EVF, flash, WiFi, no mic input, no hotshoe	
<b>Performance</b>	38/40
Fast AF, average battery life, excellent quality both in stills and video	
<b>Build Quality</b>	13/15
Magnesium alloy body, sturdy feel, apart from LCD's folding mechanism	
<b>Ergonomics</b>	17/20
No touchscreen on LCD, there's no real grip, so can get slippery	
<b>Warranty &amp; Support</b>	3/5
Two-year warranty, limited service facilities	

# OVERALL 90%

**Who should buy it?** Anyone wanting to make really good quality videos with a pocketable camera.

**Why?** The camera makes excellent stills and videos, and can be a great addition to a vloggers life. If it's just stills you're looking for, then RX 100 III is a slightly cheaper alternate.

**Value for Money** ★★★★★



AF-S Nikkor 300mm f/4E PF ED VR

# A Sizeable Advantage

34

The AF-S Nikkor 300mm f/4E PF ED VR lens comes after more than a decade of the previous version being launched. Shridhar Kunte puts this new smaller, lighter avatar on test.

This is the first time Nikon has adopted the Phase Fresnel (PF) technology in their lens line up. It allows the lens to be composed of lighter and less complex glass elements, reducing the overall weight. In fact, the new Nikkor 300mm weighs a significant 50% less compared to the 14-year-old AF-S 300 f/4D, which it replaces. It is also 75mm shorter. These improvements are done without compromising on optical design or quality.

## Features

The new 300mm has two special elements out of 16, and these are arranged 10 groups (as opposed to 10 elements in 6 groups in its predecessor). These elements are coated with Nano Crystal Coat, which improves light transmission and offers superior colour consistency and reduced flare.

To achieve fast, accurate and noiseless focus, this lens is equipped with a Silent Wave Motor (SWM). The focusing action takes place with internal lens elements, which keeps the overall length of the lens constant through its entire focusing range. Because of this, the front element does not

rotate while focusing. This is useful if you are using a circular polariser.

This lens also features the proprietary Nikon VR Image Stabilization, which give photographers the ability to shoot at shutter speeds four and half stops lower than would otherwise be possible. VR can be used while capturing videos too.

At its minimum focusing distance, the lens gives a magnification of approximately 0.24 times. Unlike many other Nikon lenses, this lens boasts an electromagnetic mechanism to control the aperture. The main advantage of this is to get consistent exposure while shooting in continuous shooting mode, at all shutter speeds. In terms of features, the new upgrades are significant.

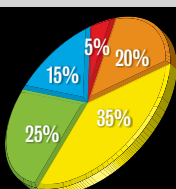
## PLUS

- Build quality
- Effective VR
- Light weight

## MINUS

- Flare
- Price

## WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support

## SPECIFICATIONS

Model name	Nikon AF-S NIKKOR 300mm
MRP	Rs. 1,39,950/-
Lens construction	16 elements in 10 groups
Closest focusing distance	1.4m
Diaphragm blades	9
Filter diameter	77mm
Dimensions, Weight	89x147.5mm, 755gms





Shridhar Kunte

## Handling

I used this lens on the Nikon D750 as well as D5500, and it balances well on both cameras, because it weighs a surprisingly low 775 grams. This also makes it easy to carry around, with the lens permanently attached to the body. This was not the case with the heavier, older version of this lens, that came with a tripod collar too. It is possible to handhold the lens for lengthy shooting periods because the smaller overall length does not necessitate a tripod collar. I was able to use the tripod or monopod on the camera body, for support.

The SWM design also allows for instant manual override, even when the focus mode switch is in the A/M position. The rubberized focusing ring is wide enough to grab while focusing manually. For manual focusing, a light touch is good enough to change focus. The manual focusing action is smooth and well-damped, allowing fine adjustments.


## Performance

The focusing speed is fairly fast and the AF operation is very, very quiet. The lens exhibits good sharpness when used wide open but this improves and gives optimum sharpness between f/5.6 and f/8. When shot using the widest aperture, if you have accurately focused on any particular part of the subject, the sharpness of that area is of a very high degree. There is hardly any

amount of distortion that is noticeable. Corner light fall off is visible at f/4 but it disappears at f/8. This was more apparent on the FX body, but when used with DX bodies this is not a problem.

In the field, I have used the supplied hood at all times. I pushed this lens to its limit by shooting the images with sun in it as well as against light with lights coming from different angles. I was surprised to notice more flare than I would have wanted in a lens of this nature. The amount of flare remains the same, irrespective of the f stop. While shooting handheld, I managed to get two out of three sharp images at shutterspeeds of 1/20 seconds. This is approximately four stops slower than the usual rule of thumb.

## Conclusion

The AF-S Nikkor 300mm f/4E PF ED VR performs very well. The question is if Rs. 1,39,950/- is worth the upgrade if you already own the older lens. The lens offer very good sharpness across the frame from maximum aperture, the VR system is effective and it has good focusing speed. Most importantly, it is more compact, portable, lightweight and can be used handheld far more effectively. Despite a 70% higher cost than its predecessor, the technology which comes with this lens makes it worth the heartburn. For new users, it is well worth the investment. 

 The image captured at wide open aperture exhibits excellent sharpness at the centre. Exposure: 1/200sec at f/4 (ISO 1600)

## FINAL RATINGS

<b>Features</b> Nano crystal coating, silent wave motor, internal focusing	18/20
<b>Performance</b> Silent operation, snappy AF performance	33/35
<b>Build Quality</b> Light weight, weathersealed	21/25
<b>Ergonomics</b> Manual focus override, small overall length	13/15
<b>Warranty &amp; Support</b> Wide area network, two year warranty	4/5

# OVERALL 88%

**Who should buy it?** Sports, wildlife, bird photographers and action photographers who are looking for a compact lens with a focal length of 300mm.

**Why?** The overall length of the lens is much smaller than the older version. Price to performance ratio it offers is excellent! Need we say more?

**Value for Money** ★★★★★☆





**M.ZUIKO DIGITAL ED 8mm 1:1.8 Fisheye PRO**

# Diminutive Fisheye

The M.ZUIKO DIGITAL ED 8mm is the first fish-eye lens with f/1.8 for micro four third sensor cameras. Shridhar Kunte finds more about this unusual focal length

36

Olympus is seriously moving ahead with their plans of expanding the M.ZUIKO PRO series of lenses, with superior optics. With the introduction of this lens, along with M.ZUIKO DIGITAL ED 7-14mm f/2.8 PRO, the total number of professional lenses has gone up to five. These lenses now cover the entire focal length range from 14mm ultrawide to 300mm telephoto, in 35mm parlance, giving both serious Olympus and Panasonic MFT camera users a superbly useful lineup.

The new Olympus M.Zuiko Digital ED 8mm f/1.8 (16mm equivalent in the 35mm format) is the first fish-eye lens from Olympus, with pro-grade specification. As far as the focal length goes, it competes with the Panasonic Lumix G Fisheye 8mm f/3.5, though the latter is a much slower lens (optically speaking).

## Features

It consists of 17 elements arranged 15 in groups. To minimise the effects of distortion and aberrations, and to improve light transmission, sharpness and quality, it integrates an aspherical element, three Super ED (extra-low dispersion) elements, two ED elements, one Super HR (high-

refractive index) element, and two HR elements into its design. To compliment this, the lens comes has a high-speed imager AF system that offers fast, smooth and silent focusing. The MSC logo indicates this lens' suitability for use with fast-moving subjects as well as video applications. A minimum focusing distance of 0.12m along with a maximum magnification of 0.2x (0.4x, 35mm equivalent) allows moving quite close to the subject, and exaggerates the unique perspective afforded by the fisheye design.

## Handling

I coupled this lens with OM-D E-M1 for this test. As with any of the newer OM-D E-M bodies, the combination is weathersealed against dust and water.

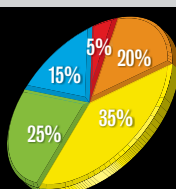
### PLUS

- Build quality
- Optical speed of f/1.8
- Sharpness

### MINUS

- Chromatic aberrations
- Price

### WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support

### SPECIFICATIONS

Model name	M.ZUIKO DIGITAL ED 8mm 1:1.8 Fisheye PRO
MRP	Rs. 68,990
Lens construction	17 elements in 15 groups
Closest focusing distance	0.12 m
Max. Magnification	1:5
Diaphragm blades	7
Max. Aperture	1.8
Dimensions, Weight	154 x 82mm, 312gms



Shridhar Kunte

The lens is made up of metal and feels solid in hand. The mount is also made of metal and has a rubber sealing gasket. The lens is relatively small in size (7.6cm) and weighs 313gms. Despite its compact size, it has a nice solid heft to it, as befits the PRO label.

The seven bladed diaphragm offers a maximum aperture of f/1.8. The bulbous front element the lens has an angle of view of 180°. It is shaded and protected by a non-removable petal-shaped lens hood. Because of the bulging front element, it is impossible to mount any kind of filter on the front of the lens. Nor there is a provision for gel filters at the rear. On the lens barrel, a single, 1-inch broad, ribbed plastic ring enables manual focus. It rotates in any direction without a lock as the focusing action takes place by using the fly by wire method.

### Performance

This is the only category of lens where I cannot criticize distortion. There is significant barrel distortion, and one should opt for fish-eye lenses for either using this distortion in images. The focusing speed is fairly fast and the AF operation is extremely quiet. In difficult lighting conditions, the wide f/1.8 helped the camera lock quickly and conclusively.

The internal focusing mechanism action is done by moving the internal elements

of the lens. This means there is no change in overall length while focusing. The MF ring rotation is nicely damped, making fine adjustments easy.

Optimum sharpness is obtained between f/5.6 and f/8. The centre sharpness was good from f/1.8 to f/8. The corner light fall-off is visible while shooting with the lens wide open, but it disappears at f/4. During the test, I used this lens on Olympus EP-L3 and was surprised to see the amount of chromatic aberrations in the images. This was especially disturbing in areas of high contrast. However, the newer OM-D cameras correct these aberrations automatically, while saving the images.

### Conclusion

This lens is made for a specialised MFT user. It is reasonably sharp at f/1.8, and performs very well indeed, when stopped down. It has good optics, build and handling. Yet, available at Rs 68,990/-, I thought it was expensive, considering the options available from Panasonic and Samyang, although neither of them are as fast, in terms of maximum aperture, or weathersealed. So if these features are desirable, the Olympus M.Zuiko Digital ED 8mm Fisheye f/1.8 PRO makes an excellent choice. Otherwise, it falls into a niche of its own, with limited practical appeal to an equally limited numbers of MFT users. **BP**

⚠ The distortion is plainly visible, but this is quite expected from a fish-eye lens, and needs to be used well in compositions.  
Exposure: 1/25sec at f/5.6(ISO 200)

## FINAL RATINGS

<b>Features</b>	18/20
Fast optical speed with f/1.8, no provision to attach filters	
<b>Performance</b>	32/35
Quick focus, chromatic aberrations	
<b>Build Quality</b>	22/25
Weathersealing, metal barrel	
<b>Ergonomics</b>	13/15
Manual focusing ring action offers good feedback	
<b>Warranty &amp; Support</b>	3/5
Two year warranty with limited service facilities	

## OVERALL 88%

**Who should buy it?** Anyone who wants unusual perspectives and can work at close quarters while shooting street, motor sports, underwater, snow and skating sports

**Why?** Optically, this is the fastest fish-eye for MFT format and the distortion it offers to shoot in creative manner

**Value for Money** ★★★★★☆

## Manfrotto Off Road Tripod and Photographic Walking Sticks

# Lighter Than Ever Just Like a Feather!

With a new Off Road collection from Manfrotto that would catch the eye of any outdoors person, **Natasha Desai** takes the tripod and monopod out for a ride.

**The Off Road tripod also features a levelling bubble as well. The monopod comes with a hand strap to aid hiking and walking outdoors.**

**W**hen Manfrotto releases a new line of outdoor gear aimed specifically at photographers, one is bound to sit up and take notice. The company has partnered with Italian company Fizan, an outdoor sports pole maker to release a tripod, a pair of hiking sticks, of which one component is a monopod.

### What Can They Do?

Both sets of gear are designed specifically for hiking and outdoor activity. They are equipped to handle a maximum of 2.5kg. They slip into backpacks easily, weigh less than a kilogram and the tripod even folds to just 5cm in diameter. Both the tripod and the monopod come with removable rubber feet that feature spikes underneath. Made of aluminium, the legs can fold and have a twist to lock mechanism.

### How Do They Fare?

When you think about it, 2.5kg of weight is not too much that the tripod can bear, and rightly so. Both the tripod and monopod managed a DSLR's weight on it, but there was still a decent amount to shake present. A smaller and lighter mirrorless or compact will fare just fine though.

While I was not a big fan of the twist to lock mechanism, it is understandably what keeps the price and the bulk down on both the tripod and the monopod.

The walking stick and monopod and both excellent hiking companions. As photographer's accessories, well, both the tripod and monopod are better suited for an enthusiast's kit rather than a pro. Overall, at its price point it is certainly a good option if you're looking for an extremely lightweight and compact option to carry with you outdoors.



### SPECIFICATIONS

- Product Name: Manfrotto Off Road Tripod
- MRP: Rs. 9977
- Maximum Height: 122 cm
- Minimum Height: 51.8 cm
- Load Capacity: 2.5kg

### SPECIFICATIONS

- Product Name: Manfrotto Off Road Walking Sticks
- MRP: Rs. 6636
- Maximum Height: 132.5 cm
- Minimum Height: 59.5 cm
- Load Capacity: 2.5kg

### Product source:

Manfrotto, India  
Contact: mukul.  
kashyap@manfrotto.com

### RATING





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PhotographyINNER CIRCLE  
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SEMINAR

Canon

Manfrotto  
Imagine More

Creative Peripherals



Adobe

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Jaipur 8 Oct'15  
Jodhpur 10 Oct'15  
Udaipur 12 Oct'15

Lucknow 15 Oct'15  
Agra 17 Oct'15  
Gwalior 19 Oct'15  
Delhi 21 Oct'15

## Workshop Highlights

- Conducted in Hindi / English
- Focus on Wedding Photography & Videography
- Learning session on camera and lens techniques
- Demo of the latest gear and gadgets
- Display of Canon Pro DV lineup & Cinema EOS
- Extensive Q&A sessions by experts
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# **Better** Cellphone Photography

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- Exclusive review: ZTE Blade QLux
- Amit Mehra on making portraits of portraits

**“A mental reset is like pressing the restart button on your computer.”**



## Finding Peace in Nothing

My friends know that I love reading books more than anything else. I have the capacity to read at a fantastic speed, yet, I haven't been able to read a single word since the last two months. Writers call it writer's block, so I suppose readers can call it reader's block.

However, the thing about my reader's block, is that this feeling of disinterest permeated into every other aspect of my creative life. Photography got hit by this reader's block in the worst way. I found myself incapable of picking up my cellphone or camera and making a picture, something that, over the years, was a habit. It was almost as if I were a horse, with blinders around my eyes, blissfully ignoring the world around me.

Now, the nature of my work is such that I am constantly surrounded by photographers, photography and photographic gear... how can I possibly go on without having the urge to shoot? I understood that it was time for a mental reset, which is what I did yesterday.

A mental reset is what I define as the feeling of pressing the restart button on your computer... and boy, did I need a reboot. What always gives me peace of mind is actually a feeling of nothingness, of emptying my mind as best I can and starting all over again. I find it easy to do when I am by myself, with my own company, listening to music and taking a long walk along Marine Drive, Mumbai. And just like that, I become okay. I was able to shoot a lot of pictures yesterday, and on my way to work today, I was seeing instead of just watching. I suppose the mental reset has worked. How do you like to get back into the swing of things when you have your own creative blocks? Do email me and let me know!



**Supriya Joshi**  
supriya.j@network18publishing.com



### Untitled

**by Klaudia Cechini**

Expressing her emotions didn't come easily for Klaudia. Read about how she overcame her fears with photography in page 52.

### Cellphone Technique: Turning on Your Creative Bulb

Turn to page 46

### Reader's Gallery

Turn to page 58

Cover photograph by  
Sarah Alchmist



Photography is the critical instrument of the curious.



**LARRY FINK (1941)**

This American photographer's most well-known work, *Social Graces*, juxtaposes wealthy Americans with the working class ones from two different parts of USA. He has received many awards for his work, including the Guggenheim Fellowship in 1976 and 1979.





**The phone's native camera app comes with an HDR function which gives results that are surprisingly acceptable.**

42

**W**ith their eyes turned to India, ZTE's latest comes in the form of the Blade QLux. After the mid-range Nubia, this is their latest foray into the very pocket-friendly segment. Priced at a very reasonable Rs. 4999, I was quite eager to see what it could do.

### What's Happening?

The phone is a little on the bulky side, with a roundish pebble like shape. It is sturdy though and feels like it will last a while. When shooting outdoors in bright light, I was quite happy with the results. The highlights do tend to get blown out however. In dimmer cloudy light, it fared slightly better, with the highlights relatively in control.

The camera's low light performance leaves a lot to be desired. Attempting to get a decent picture is difficult and the noise levels are very high.

Surprisingly, the battery life lasted for the most part of the day, even when shooting continuously.

### Focus Troubles

Another problem area with the 8MP camera is the AF. While you may think it has locked on, it may not be so. Its object tracking mode also fared pretty averagely. Its face detection mode on the hand, is very accurate and responsive.

### In Conclusion

In all honesty, in spite of the phone's problems, it ultimately boils down to the price. The camera is not super great but with a little photo editing, the images can

ZTE Blade QLux 4G

# Not Too Sharp A Blade...

The pocket-friendly ZTE Blade QLux has everything needed for the segment. **Natasha Desai** finds out how well it does.



➔ The colours can be quite washed out straight out of the phone, but a little tweaking with the native photo editor can go a long way.

be acceptable. For a first time smartphone user, looking for a camera that will do simple documentation, this budget phone could do the job. **BP**

### AT A GLANCE

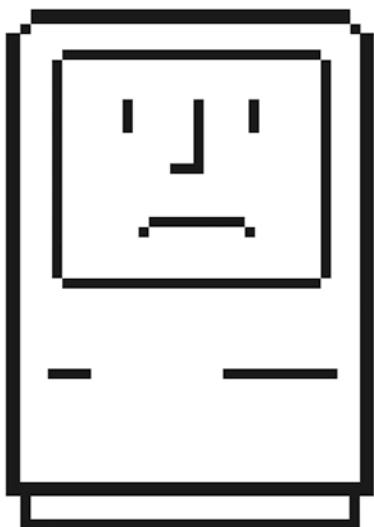
<b>SPECIFICATIONS</b>	8MP, Android KitKat 4.4, 4.5-inch display, Mediatek Quad-core 1.3 GHz, 1GB RAM, 8GB storage (expandable up to 32GB), Rs. 4,999
<b>WHAT WE LIKE</b>	Price, sturdy build, 4G
<b>WHAT WE DISLIKE</b>	Poor low light performance, inaccurate focus
<b>WHY BUY IT?</b>	It is a fast phone, has a decent battery life and an acceptable camera for its price point.

### FINAL RATINGS

	74%
<b>CAMERA FEATURES</b> 8MP, 5MP front camera	10/15
<b>IMAGE QUALITY</b> Blown out highlights, average colours	24/35
<b>VIDEO QUALITY</b> 720p video	15/20
<b>HANDLING</b> Comfortable to hold and shoot with	13/15
<b>SPEED &amp; RESPONSIVENESS</b> Slightly above than average responsiveness	12/15

### FUN APPS TO TRY

If you ever want to refocus on your photos after shooting them, you could try out the AfterFocus app.



Glitchr

# Retro Makes a Nostalgic Return

Who doesn't love a stroll down memory lane? Supriya Joshi reviews **Glitchr**, the app which takes you back in time.

**N**ostalgia has become a great marketing tool lately. Things that were once considered obsolete are making a return, and how. From refurbished gaming consoles to even cellphones, people are steadily buying into the attraction of the yesteryears.

Amongst the many apps that replicate various old-timey effects, emerges another, called Glitchr.

## So Simple!


The app features one of the most basic interfaces I have seen yet, but that's not

a bad thing. It is, after all, replicating the simplicity of technology that have long passed. When you launch the app, you are greeted with a bare-bones black and white screen that prompts you to either pick a photo to 'glitch' from your gallery, or take a photo. The user interface itself is very reminiscent of the Gameboy consoles we used to spend hours on in our childhood days.

## All Glitched Out

Once you have picked out a photograph you would like to work with, the app gives you 10 filters, each replicating an old-timey visual. These filters are VHS, Glitch Art, 3D, Triangulate, JPEG, ASCII, GB Camera, Gameboy, NES and Spectrum.

## Do You Really Need it?

Glitchr is a very unique app, and it throws new results every time you use it. Personally, I am a sucker for nostalgia, so I really enjoyed using this app. However, for today's generation, who would not even know what a VHS is, would this app really be relevant? Or would it get drowned in the sea of the hundreds of other filter apps available today? Either way, Glitchr provides what it promises and more. 

## Taking You Back to the Old Days, One Frame at a Time



### Is that a photo, or a VHS tape screenshot?

The app really does well in recreating visual effects from media we are all so used to from our childhood. This particular photo was processed with the VHS filter, and it looks exactly like I have hit pause on an old home video. Adding the date of when the photo was made adds a nice touch.

Supriya Joshi

## AT A GLANCE

<b>SPECIFICATIONS</b>	Android 4.0.3 or higher
<b>WHAT WE LIKE</b>	Super minimalistic design, nostalgia-inducing filters
<b>WHAT WE DISLIKE</b>	Takes a little while to implement the filter
<b>WHY GET IT?</b>	It's free, and a unique twist to vintage filters

## FINAL RATINGS

83%

<b>FEATURES</b>	10 different filters, reminiscent of old-time visuals	24/25
<b>PERFORMANCE</b>	Can be a little laggy, takes a few seconds to implement filter	22/30
<b>EASE OF USE</b>	Simple interface, minimalist design	30/35
<b>SPEED &amp; RESPONSIVENESS</b>	Has a tendency to lag	7/10

Portraits don't have to be conventional. What really matters is what they symbolise and convey. If you're having trouble photographing strangers, then start by making pictures of friends and family members, and portray them in ways that summarise their character and aspirations in a single image.

Shot with: Apple iPhone 5



Ambarin Afsar (@batsaboutcats)

46

# Turning On Your Creative Bulb

Stuck in a photographic rut? **Conchita Fernandes** is here with unique photo project ideas that will help get your creative juices flowing.

**T**he possibilities that cellphone photography presents are endless, but sometimes we all go through phases where we lack inspiration to make pictures. However, there are times when the simplest ideas are the ones that will allow you to make the most

compelling photographs. Here are a few interesting photo projects you can take up when you are in need of inspiration.

## Doodle Away

Who said photography had to be a linear process? It is, after all, an art form, and





Natasha Desai (@cunib4swine)

Selfies don't have to be frivolous. By following a similar pattern, you could create a very compelling series.

Shot with: Apple iPhone 5

you have every liberty to mix other art forms with what you have created. If you are fond of doodling, why not do the same with the photos you shoot? There are many doodling apps available for your cameraphones, which you can use to add drawings to your photos. For inspiration, take a look at Kerstin Hiestermann's (@kerstin\_spielkkind) Instagram feed.

She photographs objects like leaves, fruits and vegetables and creates several delightful worlds, by inserting little characters which she draws.

### Documenting a Process

There is a certain beauty to the everyday mundane, if you look a little closer. The next time you are cooking a meal ▶



Rhea Gupta (@thedgirlfromfuss)

### FUN TRICKS TO TRY

Use different coloured sheets of transparent paper as filters for your cellphone. Just cut out a small piece from the sheet and place it in front of your phone's lens and shoot away.

The cameraphone is your best and the least cumbersome camera, especially when you're travelling. All you have to do is shoot, share and repeat. Shot with: Apple iPhone 5





Rhea Gupte (@thegirlfromfuss)



Rhea Gupte (@thegirlfromfuss)



Natasha Didee (@thegutlessfoodie)



Rhea Gupte (@thegirlfromfuss)

**Don't just stop at making photographs, experiment with videos too. You can start with a simple 10 second stop motion video.**

make photographs of each step. They may look rather plain on their own, but if you combine them in a collage, they become the visual representation of the love and effort you put into making the dish.

The same applies to any regular everyday activity you may partake in, like your daily commute to office.

One photographer you must follow for inspiration is artist Dani Schafer (@danischafer\_), who shoots images of her chaotic-looking painting process.

### Conveying a Fashion Style

There's no better device than a cellphone to share a quick outfit of the day post on

social media. It's one of the simplest ways to create a stylish and edgy-looking series that documents your fashion sensibility.

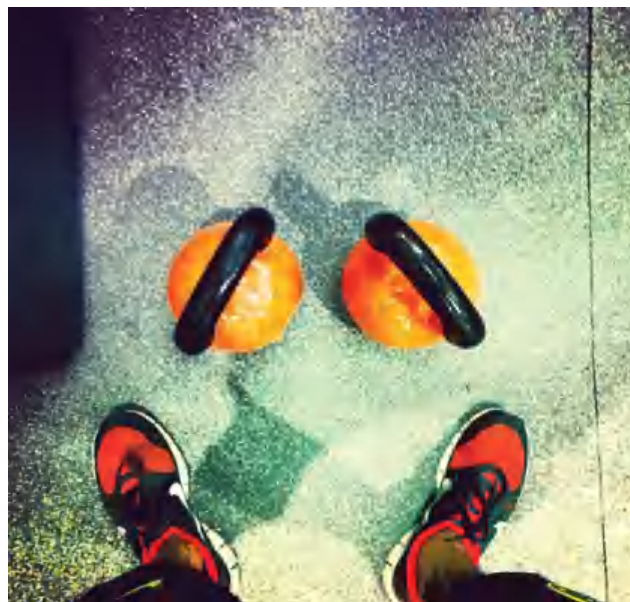
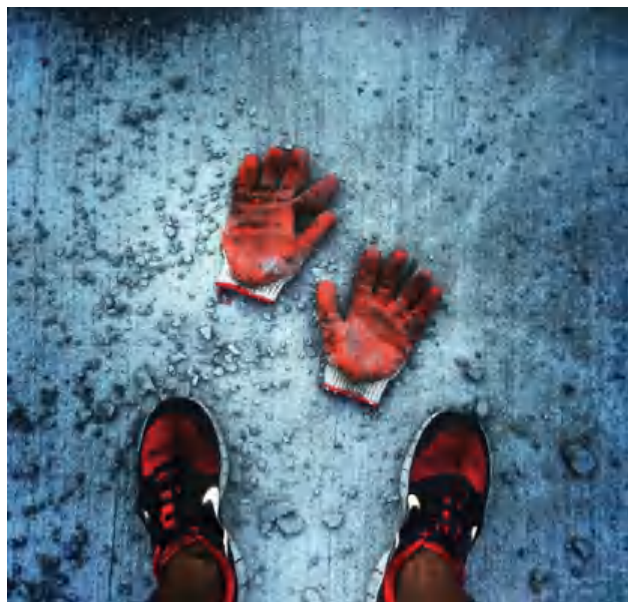
However, if you really want your images to stand out, then scout for good location spots with ample of natural light. This will make all the difference to what your final images will look like. For instance, fashion blogger and model Rhea Gupte's (@thegirlfromfuss) pictures are shot in some of the most beautiful locations.

### A Day in the Life of an Action Figure

Remember all the toys that you collected when you were a kid? Maybe it's time to pay them another visit. How about

**Food is one of the most photographed subjects. Play around with the different elements on the table for a more engaging shot.**  
Shot with: Top row (L-R)—Motorola Moto X  
Bottom row (L-R)—Samsung Galaxy Note 3 and Motorola Moto X.





Gaurav Sawn (@gauravsawn)

➔ Document your every day life by putting yourself in the frame, as subtly as you can! Shot with: Apple iPhone 5

photographing a Batman action figure in different environments? You can even create an entire storyline with the images. For inspiration, visit Chris G's (@thebeansoldier) Instagram account, and see how he has created comical interactions between his different toy figurines.

### Narrowing Down Your Field

Find what you love the most and make it the central subject of your project. For instance, if you are obsessed with the colour orange, you can create a series documenting all the various orange coloured objects that you come across. You can do this by placing the object on a ▶

49

### APPS YOU MUST TRY

Say goodbye to your camera's mediocre cartoon effect and welcome the Cartoon Camera app, which allows you to shoot in the cartoon mode. What's more is that you can choose between a range of colours and strokes, depending on the look you're going for. It's free to download on iOS and Android.



Candy Kwong (@thebookishgirl)

➔ Whoever said that bookworms are dull and boring haven't seen the spellbinding photographs of books that continue to flood Instagram's feed. So, if you're a book addict, you should show off your collection by all means! Shot with: Apple iPhone 6





Sarah Alchimist (@sarah.alchimist)

**Every week, Instagram announces its Weekend Hashtag Project with a particular theme. This should give you ample ideas for fun projects.**

plain surface and photographing it from above. Cellphone photographer Irina Shishova (@shishova) has devoted her Instagram feed to photographing striking images of various plants and flowers.

#### Photographing the Quirks of City Life

Cities are filled with several unique elements waiting to be discovered and photographed. Take a look at street photographer Gopal M S' (@mumbaipaused) images. They tend to focus on specific traits belonging to urban dwellers in Mumbai. Similarly, take frequent trips around your city and use your photographs to make your own

definitions about the city you live in. You could focus on unique landmarks or even the people in your city.

#### Working on a Personal Visual Diary

It's really ironic how despite always having our phone with us, we don't really think about using it to document our everyday activities. Homemaker Veronica Taylor (@\_momstheword) uses her cellphone to record her daily activities by making her two daughters her primary subjects.

We often get so caught up with work and other commitments, that we forget how much fun it is to make a memorable image. So go grab your phone and shoot away! 📸

➡ **The simplest and perhaps the most fulfilling photo project is to document your family. Whether posed or natural, the photos you make of your family members will be memories that will last for a lifetime.**  
Shot with: Apple iPhone 6

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### Klaudia Cechini

- She is a Polish photographer who resides in the small town of Gorlitz, on the German-Poland border.
- Her first camera was an iPhone 4 and she currently uses and iPhone 6 plus to shoot.

52

Her photo sessions are usually inside her house as she considers it as an asylum and a sanctuary. She plays around with everyday objects like notes, books, laundry and bedding. The basic idea is to be at a place where she can feel safe, secure and at ease.

# In Search of the Self

Klaudia Cechini opens up to Supriya Joshi about her journey to discover her sense of being with a little help from photography.

#### FIND KLAUDIA HERE!

- Instagram: @kCec7
- Tumblr: www.klaudia-c.tumblr.com
- Website: www.klaudiacchini.pl

**H**ow would you feel if one day you wake up, completely disinterested in doing things that would come naturally to you? This was the emotional turmoil Polish photographer Klaudia Cechini would go through. "I used to

express myself by painting and sketching, and one day I just could not. I could not hold my hand steady for even a moment. It felt like my gift was snatched away from me," she said. Today, she is known for her evocative photographs. This is her journey of finding herself through photography. ▶



➡ Her tripod is made of shoe boxes. She sets her phone on it and places a mirror in front of it to see her body composition. The self timer does the rest of the job.



#### INSTAFOLLOW NOW

Don't visit Angela Davis' (@thekitchenista) Instagram feed when you're hungry, as they will end up making you feel ravenous. Her food photography is a delight!



**"I don't have a definition of beauty... I can be fascinated by many things, persons, thoughts that are sort of in contradiction to one another. Beauty is everywhere and it's hard to precisely name it."**

54

⬇ She is inspired by feelings. "As long as they are real, I find the need to express them."

### Finding Beauty in Pain

In 2011, Klaudia was at a doctor's office, when she saw a woman covered in bruises being brought in. At first she was intrigued, and every time she went in for a checkup,

she would find the same woman there. "No one would speak with her, and I never saw anyone visit her either," she said. "I could not stop thinking about her. All I could think about her feelings and what she

⬇ Conflicting thoughts fascinate Klaudia and often showcase them in her photographs.







⚙ Each photo session lasts for about 1000 frames, after which she handpicks the ones that resonate with her feelings the most.

must be going through. I wanted to do something for her, and the first thing that came to mind was photography.”

She did not think too much about how she would shoot or what device she would use to capture the images. She simply picked up her phone and began photographing the woman. “I began to

shoot my perception of her thoughts and feelings. This experience really shook me out of my own creative coma and I began ▶

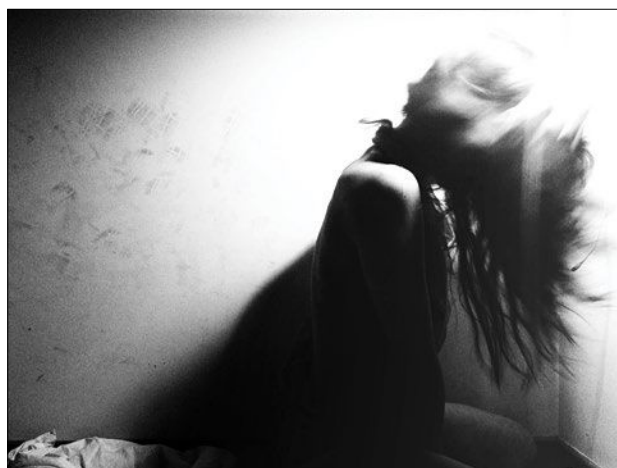
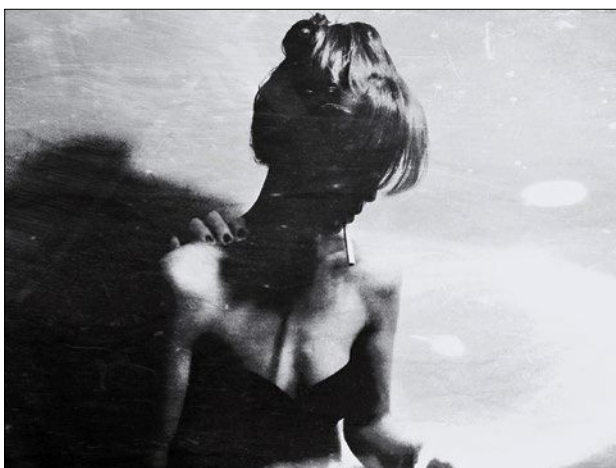
🔴 Surrealism is an oft-repeating subject in her photos.

### Tips on Expressing Yourself with Self-Portraiture

- **Be True to Yourself:** Your images must be an honest portrayal of yourself and your emotions. Only then can you allow others to see you for your true self.
- **Pick a Setting:** Before you start shooting, choose a location you will be most comfortable in. Then, just let go off your inhibitions and start shooting.
- **Using Objects:** Find things that have meaning in your life, and try and include them in your photographs for a stronger impact.







56

➤ **Klaudia's images demand introspection. The beautiful thing is that her images will mean different things to different people.**

my own journey into photography as a means of self-exploration."

### Where I Belong

Soon after, Klaudia began photographing the other patients at the doctor's office regularly. "Strangely, I would be inspired

by the various emotions I saw on the faces of the people there. As an introvert, it is difficult for me to truly express my feelings, and making these photographs allowed me to pinpoint those feelings.

Her next, most important, photo project became a deep inspection of herself and her

**"By sharing my images with the world, I feel like I have my own voice. I don't isolate myself from the world... I feel that I exist."**



➤ **Negative comments on social media do not affect her at all. "I don't put my photos online to endear myself to the public in any way. It's for my own satisfaction"**

feelings through self-portraiture. Far from the frivolity associated with self-portraits, Klaudia's images display a sensitivity, a hunger, and are a fantastic study of who she really is. "I think the human body mimics one's emotions and that's exactly what I want to photograph. This is my voice, my way of expression."


### Going Inwards

Klaudia has created a sanctuary for herself inside her apartment. "I have a whole wall covered with my photos and sticky notes with my own thoughts. I created a safe world for myself so that I can truly be myself."

Symbolism plays a huge role in Klaudia's images. "I like to add various objects and effects to my self-portraits and they are the ingredients of the world I live in. I love staring at the clouds, and in my photos they act as my safeguards. My hands



symbolise the forces that fight within me. Double exposures show me how trapped I can be within my own shell sometimes," she said.

It's amazing how much I personally could relate to Klaudia's work and her quest to bring out who she truly is with her work. Perhaps this is what we need from life... a little creative push, and our ideas can truly flourish. 

➤ Photography has brought a lot of peace to Klaudia's inner turmoil. "Emotions don't feel like a barrier anymore."

➤ Klaudia's photographs feel like they are pieces of an individual, which come together to form a unique soul.





# READERS' GALLERY

Better Cellphone Photography's readers were challenged to photograph the dramatic mood of the monsoon season in this month's contest.

Presented by



## Winner



### Dancing in the Rain

Harsh Mehta, Ahmedabad

#### What made me shoot this:

The little boy, gleefully rotating his umbrella in the rain, reminded me of my childhood. I liked how the neighbouring street light illuminated the umbrella, and made it appear like a giant rotating top.

**What I learnt:** When I reviewed all the images that I shot, I realised that I had very few images where the composition and lighting were right. It made me realise that I should plan my shots beforehand, and not shoot continuously without thinking.

**Shot with:** Apple iPhone 3GS

## GRAND PRIZE

The grand prize winner, gets a 4200mAh Godrej GP PowerBank, the perfect companion for cellphone and travel photographers.



All the nominees will also be featured on, [betterphotography.in](http://betterphotography.in).

\*Actual colour of the Powerbank may vary



To be featured on these pages, participate in our contests by logging on to [betterphotography.in/contests](http://betterphotography.in/contests) and win exciting prizes!

## Honourable Mention

### ➤ The Distant Glow Panchali Kar, Kolkata

**What made me shoot this:** There was something dreamy about how the reflection of the red light on the drenched surface, merged with the bluish colour of the evening sky. The entire sketch-like quality of the scene reminded me of watercolour strokes.

**What I learnt:** Sometimes the most abstract moments make for unique and memorable photographs.  
**Shot with:** Lenovo A706



### ➤ Wandering Soul Anish Ghosh, Howrah

**What made me shoot this:** I was walking on the road when I came across a puddle on the pavement.

I liked how the leaves reflected on the surface of the water. However, I wasn't satisfied with just this, and so I waited patiently for a person to pass by. It was then that I shot the image.

**What I learnt:** Good frames can be found anywhere, even in a puddle.

**Shot with:** Samsung Galaxy Grand



## Honourable Mention

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10 THINGS YOU PROBABLY  
DID NOT KNOW ABOUT

## Shooting at High ISO

**K Madhavan Pillai** uncovers some interesting facts, tricks and practices that will help you make optimal use of the high ISO settings of your camera and reduce noise.

**T**he fantastic ISO range in today's digital cameras have expanded creative possibilities greatly, allowing photographers to make pictures in situations and ways that were otherwise almost impossible. In the words of the legendary S Paul... "Photography used to be about available light. Now, it is about available darkness". Here are 10 ways to reduce noise and use high ISO settings more effectively.

**1 Know Your Sensor** Most know the fact that smaller sensors are more noisy than larger ones. There are various types of noise though, some caused by situational factors. And each camera behaves differently. For instance, sensor heat (produced by fast, continuous shooting, or long video clips) increases the level of noise even at low or constant ISO settings. Knowing how your camera reacts will go a long way in controlling noise. ▶



#### FRAME THE STAR

Who will take home a Mercedes-Benz CLA200? The final round...

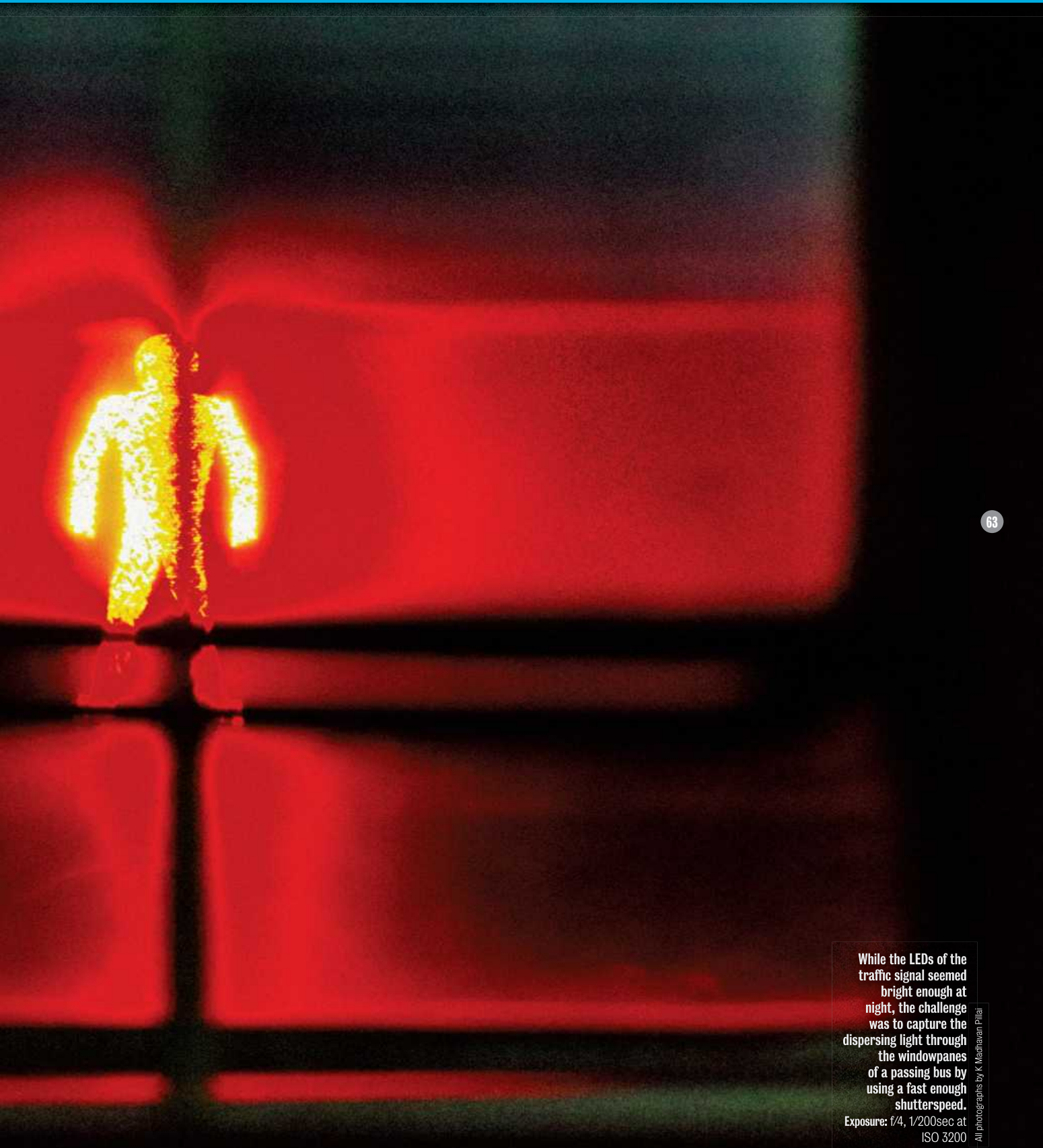
68



#### TIPS AND TRICKS

Ideas on shooting lunar eclipses, smoke patterns and on using fisheye lenses

86



63

While the LEDs of the traffic signal seemed bright enough at night, the challenge was to capture the dispersing light through the windowpanes of a passing bus by using a fast enough shutter speed.

Exposure: f/4, 1/200sec at ISO 3200

All photographs by K. Madhavan Pillai



## 2 Do Not Underexpose at High ISO

While shooting in low light, a common tendency is to underexpose, rather than increase ISO, and then recover shadow details in postprocessing. This invariably leads to more noise rather than reducing it. Shadow areas in an image are always more noisy than midtones or highlights.

## 3 Not all Light Sources are Made Equal

Daylight or white light (flashguns) uses the entire visible spectrum of colour. Sodium vapour lamps (street lamps) reduce visible colour and detail because they operate on a narrow spectrum. Given low levels of white light and street light, noise would be higher with street light.

➔ Using slow sync flash is an effective way to reduce the ISO otherwise required for a scene. The onboard flash freezes the subject, while the slower shutter speed captures ambient light. Exposure: f/6.3, 1/25sec at ISO 3200

➔ Contrary to popular notion that noise is bad, with the right kind of subject, luminance noise lends a certain gritty flavour to an image. The flash exposure was kept to a bare minimum, so that the lighting seems natural, while adding a catchlight in the boy's eyes.

Exposure: f/8, 1/60sec at ISO 6400



## 4 The Advantage of Auto ISO

The high ISO noise characteristics of recent cameras are excellent, allowing photographers the freedom to let the camera choose ISO automatically. The Auto ISO range can also be preset, depending on the maximum amount of noise a photographer is willing to accept. By default, the camera selects the lowest ISO and only pushes it up when all other options are exhausted.



Daylight or natural light, however low or indirect (from an overcast sky or in open shade), is almost always better for high ISO noise than artificial sources of the same intensity.  
Exposure: f/5.6, 1/80sec at ISO 1600







🔗 Cows generally amble along peacefully. If they happen to be trotting towards you, it is best not to stand in their path changing camera settings (moving to a higher ISO to freeze the action). This particularly good looking cow seemed amiable enough, but gave me a bit of a scare. Exposure: f/8, 1/250sec at ISO 1600

## 5 Noise is Relative to Print Size

All it takes to get rid of noise is to print or view the same image at a smaller size. In fact, except when pixel peeping at 100%, an image shot at ISO 3200 will appear almost devoid of noise in a 8 x 12-inch print.

## 6 RAWs, Minimum Compression JPEGs

With the various kinds of High ISO noise in an image, you really do not need compression artifacts adding to it. So use the largest available file sizes for JPEGs. Better yet, shoot in RAW and process later.

## 7 Explore In-camera Noise Suppression

A level of noise reduction happens in all cameras by default, to correct certain kinds of unavoidable noise. The latest cameras have refined algorithms specific to the sensor, with levels of user-defined noise suppression at different ISOs. Try it out.

## 8 Adding Noise to Reduce It

During postprocessing, noise removal works by essentially blurring out grain, thus reducing critical detail. Strange as this may seem, it is often better to add uniform grain

**Understanding your camera, and how its high ISO settings affect your images, will open your mind to dozens of easy techniques.**





to a noisy image, to improve smoothness, rather than suppress existing noise and lose further detail.

## 9 Working with Longer Exposures

Using a shutter speed one stop slower, or opening your aperture by a stop, will let you equivalently set a lower ISO, giving you a significant advantage over noise. While this is commonly known, it is rarely practiced. In situations where the shutter speed is not critical, using a tripod makes a huge difference. There is a flip side

to it too. Extremely long exposures of over 15 seconds are best done at settings of ISO 400 or lower. As the sensor heats up, noise creeps in. The effect is multiplied at higher ISO settings.

## 10 An Advantage for Flash Users

Shutter speed and aperture remaining the same, increasing the ISO by two stops (for example, from 400 to 1600), will double the guide number or reach of a flash unit. Conversely, the intensity of flash required for a subject at a given distance will reduce by half. There are many creative uses for this, especially if you are shooting at low ambient light levels and in situations where you need to increase the exposure anyway without compromising on the shutter speed.

Being able to move to a higher ISO without compromising on image quality allows many opportunities that were otherwise unavailable to photographers a few years ago. Exploring possibilities while keeping these ten points in mind will go a long way in refining both quality and technique. **BP**

**⚡ The blur was unintentional. I wanted to get the shot before I missed the moment, but it added to the image. The severely overcast sky required moving to a higher ISO.**  
Exposure: 1/8, 1/40sec at ISO 1600.



# When You Reach for the Star!

*Frame the Star's* final round was a test of virtuosity and determination. Join the three finalists on their journey to win the dazzling Mercedes-Benz CLA, as Natasha Desai brings you the winner of India's first automotive competition.

**A**fter a challenging first round that took place in the heat of Jaipur and the mist of Chikmagalur, three talented finalists found themselves facing yet another mammoth round. They quickly realised that their skills would be put to the test in every way.

Here's a look at the challenges that Altaf Khan, Kevin Nunes and Raju A Khokale faced on a three-day road trip with the *Better Photography* and OVERDRIVE team. All three of them had their eyes on the prize—the luxurious Mercedes-Benz CLA for a year, a fact that is evident in their stunning photographs.

68

**FRAME** THE  
**STAR**

Better  
Photography

Powered by

OVERDRIVE  
India's Largest Auto Media



**Altaf Khan**

"I have always been an advertising photographer for a very long time now. After I completed my apprenticeship, I began shooting for some of the biggest brands in India and abroad. For this competition, I had to be outdoors with limited resources and extremely challenging conditions, to say the very least. I knew that I had to play to my strengths!"

Altaf's decision to pursue photography was as instant as his first camera, a Polaroid SX-70. He strives for perfection in every frame. Today, he primarily shoots advertising campaigns for leading multinational brands.

**Raju A Khokale**

"If a photograph is not worthy of a pause or a second look it is not worthy of being called a picture... its only an image. This was my motto for the final round. The idea was to make compelling pictures that would punch the onlooker and get them thinking both technically and creatively."

He gave up his Associate of Chartered Accountant and Associate of Company Secretary studies, in spite of doing extremely well, for photography. He has travelled extensively and has been commissioned for various campaigns, magazines and more. He also enjoys wildlife and landscape photography.

**Kevin Nunes**

"My whole experience was nothing short of an adventure. While I spent three days shooting, I also spent three sleepless nights figuring out my game plan. While it was a nerve-racking experience, it was exhilarating as well."

With a fascination for capturing beauty in the moments of life, he began shooting extensively through his early years. He has assisted renowned photographers, through whom he witnessed various styles and forms of photography. For over nine years now, he has done publicity stills for films, fashion and corporate images for magazines and agencies. He continues to create images that stimulate emotion.

**Altaf Khan**

Age 40, Mumbai

"With 50 bulbs, 200 meters of wire, lots of rope and a ton of hard work, I was able to create this set up on the porch of the Park Plaza, Zirakpur, where we were staying."

Camera: Canon EOS 550D

Lens: Canon 50mm f/1.8

Exposure: f/3.5, 1/800sec, ISO 800

# The Final Face-Off!

With three dogged photographers, three stunning cars and three whole days to shoot, *Frame the Star's* gruelling final round began in Chandigarh.

**B**eating over 20 photographers to reach the final round of a competition, was thrilling in itself. But with this exhilaration, Altaf, Kevin and Raju were faced with several trials on the way. After touching down in Chandigarh, the contestants made their way to the quaint town of Naldhera nestled in Himachal Pradesh. Driven by Team OVERDRIVE's finest, the long, winding road from

Chandigarh to Naldhera was a road trip of epic proportions.

This time, the contestants had to submit 35 photographs of the car. Battling weather that was often unpredictable, each photographer had to bring out the big guns. With three unique styles of shooting, thinking and perceiving, each photographer displayed endurance, resilience when shooting and more importantly, a drive to win!

## CHANDIGARH—Park Plaza

70



Suresh Narayanan



Natasha Desai



Natasha Desai



Natasha Desai

Park Plaza, Zirakpur was the first pit stop for the three contestants. Here, the concrete surroundings, offered interesting graphical compositions, the space for an elaborate set up to shoot and the comfort needed to begin what can only be described as a tough competition.



## NALDHERA—The Chalets, Naldhera



Alan D'Cruz



Natasha Desai



Suresh Narayanan



Natasha Desai

Surrounded by lush greenery on all sides, The Chalets in Naldhera was a warm welcome to the contestants after a long, winding drive. Nestled at 6000 feet above sea level, the resort provided a stunning view of natural beauty all around it.

## Our Final Jurors

With three varied shooting styles to decide from, the judges had their work cut out for them. In a closed room discussion, the two experienced photographers had to sift through 105 images to decide which contestant's

work ultimately held their attention. They looked for originality in thought, a unique vision and how creatively the situations had been utilised. Keep turning the pages to find out who won the Mercedes-Benz CLA!



**Swapan Parekh**

Photographer  
With a career spanning over decades, Swapan Parekh is widely acclaimed to have brought in the documentary aesthetic to Indian advertising photography, whilst simultaneously pursuing contemporary bodies of personal autonomous work.

"When Prashant and I looked at the final works, we were enthused to see one body of work clearly stand out from the rest. Here was a photographer trying to foster his own vision and give a 'soul' to this undoubtedly beautiful machine. A case in point for all the other participant is, this body of work chose to inspire instead of impress the viewer."



**Prashant Godbole**

Founder & Creative Director, Ideas@Work  
Prashant Godbole's minimalist photographs are influenced by his background as an Art Director in advertising. Over his 24 year long career he has worked at many advertising agencies, and now runs Ideas@Work.

"Overall, we found that our winner had consistently experimented and pushed the envelope in terms of his imagery. He made the effort of going beyond what he had done in the first round. This is what made him our winner, as we could clearly see the drive and determination to be different."



### Altaf Khan

Age 40, Mumbai

"With such lush and green surroundings, I wanted to make sure the car really popped out of the landscape. To do this, I made sure I shot at an aperture that would blur the background."

**Camera:** Canon EOS 5D Mark II

**Lens:** Canon EF 70–200mm f/2.8L USM

**Exposure:** 1/320 sec, f/2.8, ISO 200



### Raju A K

Age 52, Bengaluru

"With such a stunning landscape, I had umpteen opportunities to shoot. Here, the clouds and the trees rising above the rest of the elements grab one's attention and one is soon led to the bright red colour of the car."

**Camera:** Nikon D4

**Lens:** Nikkor AF-S 14–24mm f/2.8G ED

**Exposure:** 1/125sec, f/11, ISO 100







## Raju A K

Age 50, Bengaluru

"Because of the lens I was using, I noticed the pine trees converge at the focal length of 14mm.

The curve of the car broke the monotony of the straight lines. I allowed a few drops of rain to accumulate on the lens to get a dreamy effect."

Camera: Nikon D4

Lens: Nikkor AF-S

14-24mm f/2.8G ED

Exposure: 1/30 sec, f/8,

ISO 200

73

## Altaf Khan

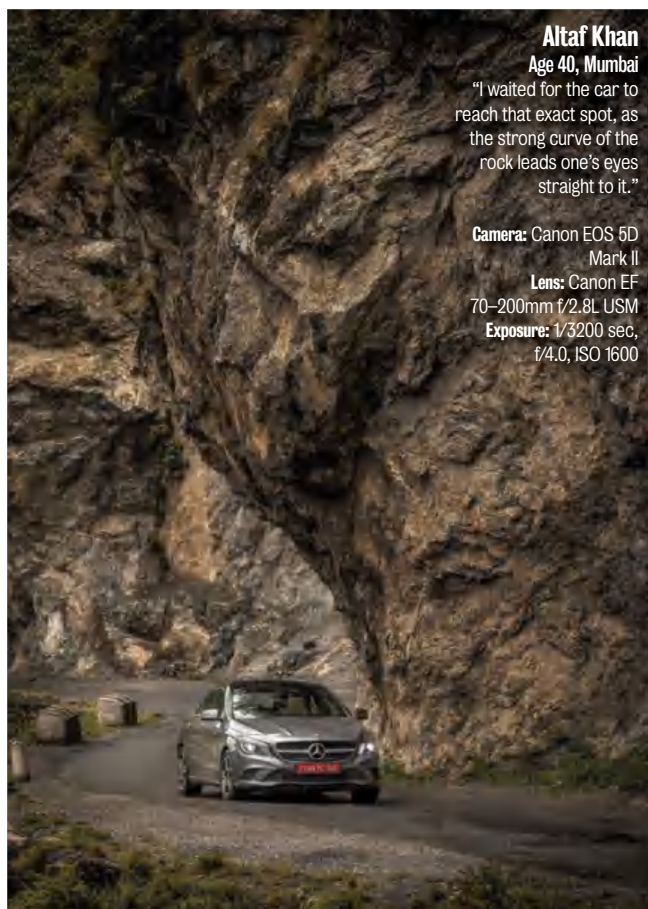
Age 40, Mumbai

"I waited for the car to reach that exact spot, as the strong curve of the rock leads one's eyes straight to it."

Camera: Canon EOS 5D Mark II

Lens: Canon EF 70-200mm f/2.8L USM

Exposure: 1/3200 sec, f/4.0, ISO 1600



## Altaf Khan

Age 40, Mumbai

"To me, the car seemed to emerge very naturally from the landscape at this angle."

Camera: Canon EOS 5D Mark II

Lens: Canon EF 70-200mm f/2.8L USM

Exposure: 1/500 sec, f/6.3, ISO 800







# Raju A K

Age 52, Bengaluru

"As I was composing for the pine trees and the car in the foreground, the sun emerged from the clouds and lit up the entire scene with its magnificent rays.

Before I could think of another composition, it disappeared behind the clouds and stayed there."

Camera: Nikon D4

Lens: Nikkor AF-S

14-24mm f/2.8G ED

Exposure: 1/60sec, f/8,

ISO 100





# Kevin Nunes

Age 30, Mumbai

"The forest and the fog were simply overwhelming, which is what I wanted to bring out. The setting was so grey that the image almost looked black and white. This is turn, made the tail lights stand out."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 24-70mm f/2.8L USM

**Exposure:** 1/125 sec, f/6.3, ISO 500



# Kevin Nunes

Age 30, Mumbai

"I wanted to capture the lovely mood as well as the airiness and space in the car."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 24-70mm f/2.8L USM

**Exposure:** 1/160 sec, f/6.3, ISO 500



**Raju A K**

Age 52, Bengaluru

"I wanted to emphasise on the beautiful curve of the bonnet, which was perfectly brought out by the wide 60mm lens I used. The open doors only added another point of interest in the frame."

As did the raindrops spread evenly across the car."

Camera: Hasselblad  
CFV 39

Lens: Carl Zeiss 60mm  
Distagon f/3.5 synchro  
Compur

Exposure: 1/30sec, f/9.5,  
ISO 100

77

**Kevin Nunes**

Age 30, Mumbai

"Sticking myself and the camera out of the sunroof gave me ample opportunity to capture a sense of speed. It is something that one naturally feels around a car of such calibre."

Camera: Canon EOS 5D  
Mark III

Lens: Canon EF 16–35mm  
f/2.8L USM

Exposure: 0.5 sec, f/4,  
ISO 800



# The Grand Prize Winner!

One online competition, two intense face-off rounds, three beautiful locations, 29 talented photographers and 685 photographs later, the winner of *Frame the Star* was gifted the stunning Mercedes-Benz CLA in an awards ceremony in Mumbai.



**Kevin Nunes**

Mumbai

“ I was very excited to be in the finals, but, winning the competition is almost unbelievable! Being selected from 29 other photographers is no easy feat, and I feel especially lucky. As a car lover, I was eagerly looking forward to shooting the beautiful Mercedes-Benz CLA 200. Both the locations I went to were spectacular as well. The entire exercise has only heightened my curiosity to explore automobile photography! I was really pushed to think out of the box so as to distinguish my art from all the other skilled photographers who were a part of *Frame the Star*. Call it serendipity, but recently a coconut fell on my car and damaged it... almost like a sign that the gorgeous CLA was coming into my life!

”



## FRAME THE STAR

**Kevin Nunes**

**Age 30, Mumbai**

"I like how I could see a myriad of elements all in one space. Right from the wooden interiors of the resort, the car parked downstairs, to the mountains and trees in the distance."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 24-105mm f/4L IS USM

**Exposure:** 1/80 sec, f/4, ISO 800



**Kevin Nunes**

Age 30, Mumbai

"As it was raining, the lens kept getting wet. To see what the frame would look like, I stopped wiping the lens and was able to capture one of my favourite images in the entire series."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF16-35mm f/2.8L USM

**Exposure:** 1/80 sec, f/3.2, ISO 500







**Kevin Nunes**

Age 30, Mumbai

"In a serendipitous moment, as I was thinking about my next frame, the car and cloud aligned. To me, it looked as though the car had a thought cloud hovering above it, like from a comic."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 24-105mm f/4L IS USM

**Exposure:** 1/160 sec, f/5.6, ISO 320





**Kevin Nunes**  
Age 30, Mumbai

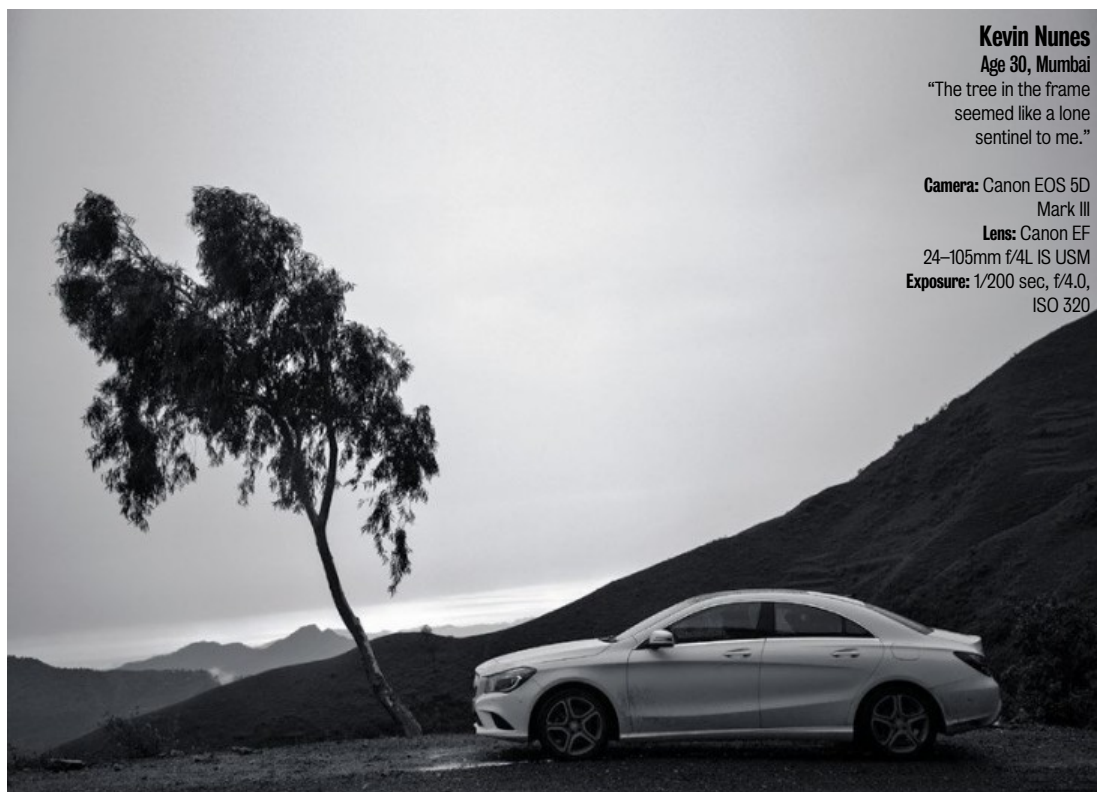
"With this photo, I wanted to create a more geometrical and graphical way of looking at the car, along with the obvious mood created by the rain."

**Camera:** Canon EOS 5D Mark III  
**Lens:** Canon EF 16–35mm f/2.8L USM  
**Exposure:** 1/60 sec, f/5.6, ISO 800

**Kevin Nunes**  
Age 30, Mumbai

"For this multiple exposure, I first made a picture of the bonnet after which I found the perfect set of leaves to be jutting out."

**Camera:** Canon EOS 5D Mark III  
**Lens:** Canon EF 16–35mm f/2.8L USM  
**Exposure:** 1/60 sec, f/18, ISO 160



**Kevin Nunes**

Age 30, Mumbai

"The tree in the frame seemed like a lone sentinel to me."

**Camera:** Canon EOS 5D Mark III  
**Lens:** Canon EF 24–105mm f/4L IS USM  
**Exposure:** 1/200 sec, f/4.0, ISO 320







**Kevin Nunes**

Age 30, Mumbai

"I let the exposure continue even after the car came to halt.

This allowed me to capture a ghost-like image of it."

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 24-105mm f/4L IS USM

**Exposure:** 20sec, f/14, ISO 200

Want to share your ideas and tips? Write to  
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Since the brightness of the moon changes over the duration of the eclipse, you would have to change the exposure as well.

Image source: www.flic.kr/ps/2Y68Dd

## PREPARING TO SHOOT A LUNAR ECLIPSE

### Choosing Your Location

Most eclipses are visible only from certain locations. The information that you are looking for should include moonrise times, moonset for the day, duration of the eclipse, and the visibility of the eclipse (partial/penumbral/total).

It is also essential to select a sufficiently high altitude. You might also want to avoid proximity to skyscrapers, airports and industrial facilities. If you plan on

### QUICK TIP

Watch out for weather forecasts. Cloud-cover might play spoilsport.

⚡ Use shorter exposures with a secondary afocal lens coupled with the primary lens for larger, sharper images.

capturing the whole duration of the eclipse in one frame, map your horizon out.

### Setting up Equipment

Opting for longer exposures or multiple exposures also requires prior information of the moon's path. The path depends on various factors, such as the time elapsed between moonrise and the eclipse, and the hemisphere that you are shooting the eclipse from. If you plan on using a tripod, rehearse your shoot days well in advance.

### Determining the Exposure

Using long exposures may result in brighter images, at the risk of blurring the edges. Photographers have experimented with prolonged exposures to capture the trail of the moon. By using a wide angle



Bill Hails

Upcoming Lunar Eclipses Visible from the Subcontinent		
Date	Visibility	Locations
September 28, 2015	Partial	New Delhi, Yangon
March 23, 2016	Penumbral	Yangon, Dhaka, Kolkata
September 16-17, 2016	Penumbral	New Delhi, Kolkata, Mumbai
February 11, 2017	Penumbral	Kolkata, Mumbai, Delhi
August 7-8, 2017	Partial	Kolkata, Mumbai, Delhi



# Better Photography

Our ever curious and passionate love affair with the camera will never cease. And so be it as Better Photography, India's first magazine completely devoted to the art and science of photography presents an expansive imagery like no other can. It is also the best-selling photography magazine in India and South Asia.

[www.betterphotography.in](http://www.betterphotography.in)

lens, you might also capture star trails. You could also opt for multiple exposures to capture the entire sequence in a single frame, or a time-lapse video.

## SHOOTING WITH FISH-EYE LENSES

### Find a vanishing point

Choosing a good vanishing point enhances the panoramic view of the image shot using a circular fish-eye lens. Your choice of centre-focus may vary depending on the subject, but make sure your lens is not located too far from the vanishing point.

### Balanced Exposure

Conventionally, shooting an HDR and combining them helps you achieve a balanced exposure. Shoot your images in the RAW format and adjust the exposure using suitable photo-editing software, such

### QUICK TIP

While using ultrawide angle lenses, avoid getting any part of your body, especially your feet, into the frame.

➔ Lines play a crucial role in estimating the vanishing point.



Aditya Nair

as Adobe Photoshop, or Adobe Camera Raw. You can adjust the highlights and shadow details using the Recovery and Fill Light options.

➔ Make the best use of parallel lines or grids by spanning them across the frame.



Aditya Nair





Positioning the more vibrant colours along the edges enhances the distortion effect.

Aditya Nair

88

## Expand Your Horizon

With a larger field of view, you have the scope to capture anything and everything that you find fascinating in a single frame. Juxtaposing various aspects of life and nature becomes possible with the visual effects of a fish-eye lens.

## SHOOTING SMOKE PATTERNS

### Selecting the Venue

Your location must have the option of blocking all exterior sources of light. Ensure that the backdrop is seamless and opaque. If you plan on shooting outdoors, a dark, starless sky in the background is one of the best options available. You could try shooting under incandescent or neon streetlights for an ambient source of light.

The flash, as well as secondary sources of light must be positioned so that your lens does not catch the glare. The rule of thumb is to position the path of light at a perpendicular to the direction in which you intend to shoot your images.

### Streamlining the Subject(s)

It is recommended to use a high shutter speed, low ISO and a narrow aperture. If you plan on working with dense smoke, you could try using a canopy

### QUICK TIP

You could play with the hue and saturation sliders in a photo editing software for more interesting results.

with a hole, such as a hemispherical dome or a cone to collect the smoke. Make sure you can adjust the size of the hole as required. Letting the smoke escape at a slanted angle instead of vertically generates interesting patterns. In case you opt for lighter smoke, consider having someone pump smoke into a column of water before you use it for your photograph. Also remember that by using more than

⚠ Light is crucial—and so is experimenting with it.



Vyush Gupta



Often, changing the orientation of the image from vertical to horizontal can make it more appealing.




Vyush Gupta

one source of dim light, you may produce interesting results. You could also include other objects or people to make your image more interesting.

### Seeking Serendipity

Shooting smoke does not have to be constrained by an indoor search for patterns or symmetry. Do consider

venturing out, for instance, to seek people having a conversation over a smoke. You might even want to try reversing the tone—completely or partially. If you can arrange for a smoke-screen, you can produce quite interesting results—for instance, having the smoke serve as the background for a wide variety of other subjects to be photographed. 

## READER'S TIP

### At Just the Right Moment

The skies were exceptionally beautiful one day and I decided to go shoot by the Howrah bridge. As I settled down to photograph the sunset, I noticed some children playing nearby. In order not to startle or distract them, I tried to make myself as inconspicuous as possible. I made a number of frames, some of which included other children as well. Out of all of them, I found this one to be the most compelling and poetic.

The brilliant sunset in the background enhanced the shapes formed by the silhouettes of the child and the bridge, in the distance.

I shot at the widest end of the lens to ensure that I got in most of the sky and the surroundings. To make sure I captured the child's actions properly I used a faster shutter speed of 1/640sec.

There was however, one thing that struck me the most about this photograph. Even though one is unable to actually see the child, the playfulness and joy that he was feeling while playing was what I wanted to bring out through this picture.

— Dabojoti Choudhury



Dabojoti Choudhury

For this image, I used a Nikon D90 camera and the Nikkor 18–105mm f/3.5–5.6 lens.



# ShowCase



## David Fokos

- 55-year-old David is a black and white minimalist photographer based in San Diego, California.
- His work has been widely exhibited in galleries across the USA and worldwide.
- Fokos is also an Emmy-award winning director for the series *Art Pulse* which he hosted, directed and co-produced with his wife, Barbarella Fokos.





DELHI PHOTO FESTIVAL  
A curtainraiser  
on India's biggest  
photo festival

96



GREAT MASTERS  
**Timothy H O'Sullivan**  
His view of the  
American West

106

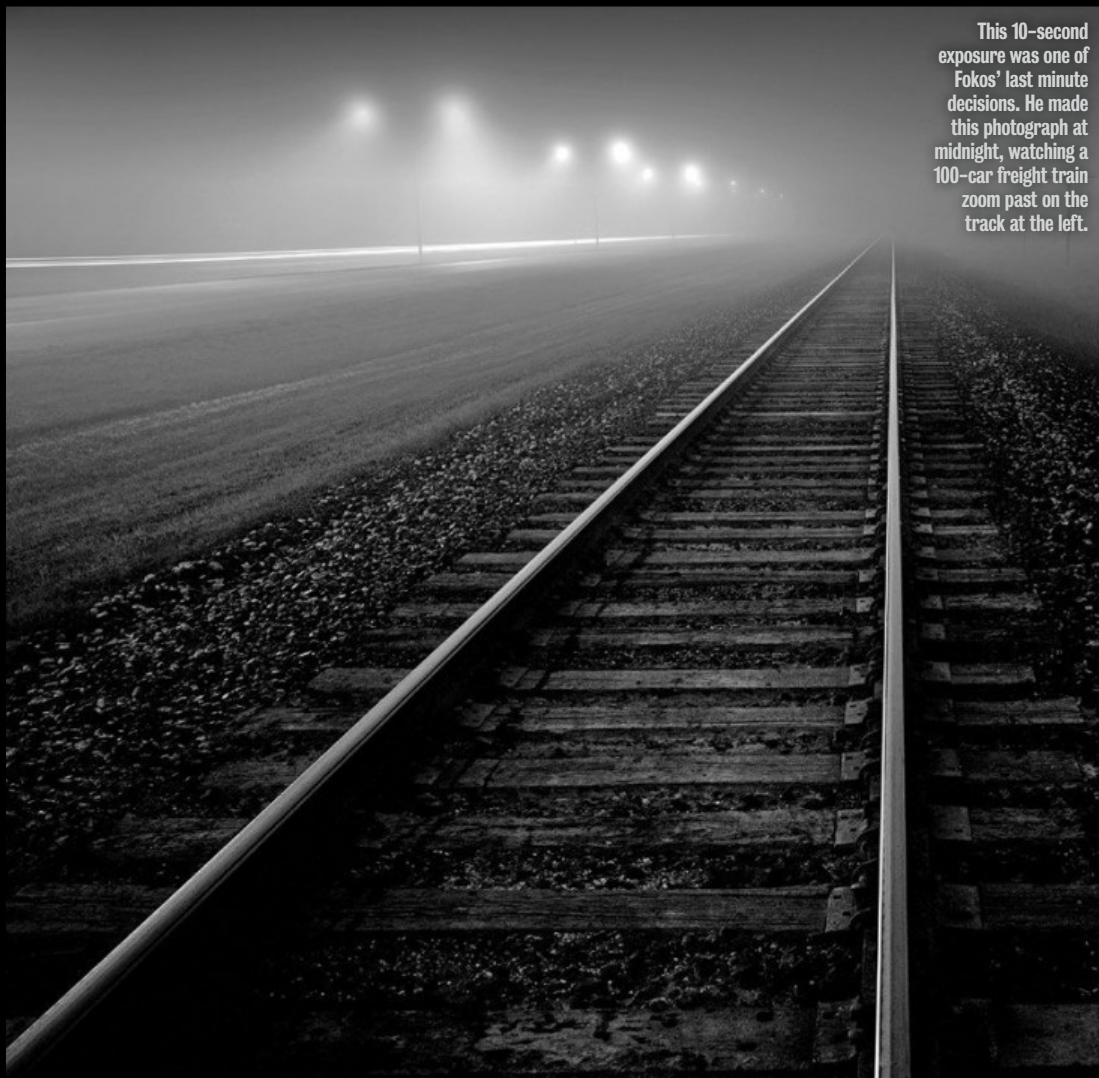


YOUR PICTURES  
The best photographs  
of the monsoons sent  
in by our readers

114



Titled *Moonrise*, this is one of David's most challenging images, both to shoot and print. The illumination in the foreground is provided by a twilight sky even as the moon rises on the opposite side.



This 10-second exposure was one of Fokos' last minute decisions. He made this photograph at midnight, watching a 100-car freight train zoom past on the track at the left.

# Landscapes Through Time

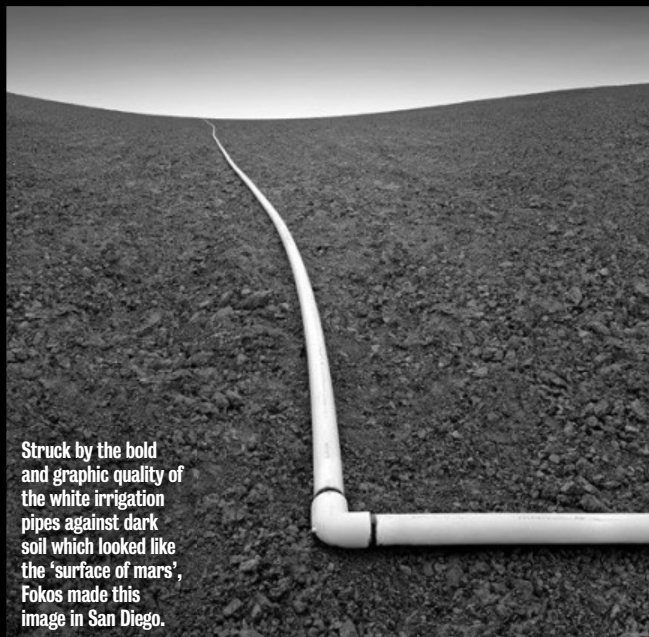
Beyond aesthetics, the photographs of **David Fokos** evoke a variety of emotions the more one looks at them. **Rahul Sharma** gets an insight into the ideologies and thoughts that go into his process.

**W**ith his black and white prints currently represented in over 14 galleries across three continents, each of David Fokos' images have a different story to tell. Little do the viewers know that each print has been personally handcrafted for over 100 hours within a darkroom.

Fokos attributes his meticulous nature and technical understanding in aesthetics to a major in engineering combined with a minor in art history.

## The Beauty of Haiku

When he was studying, Haiku poetry was a form of art that deeply resonated within him because of the moods they brought out. ▶



Struck by the bold and graphic quality of the white irrigation pipes against dark soil which looked like the 'surface of mars', Fokos made this image in San Diego.



Driving across the Gulf Coast of Texas, Fokos came across this vacant area where concrete pillars were standing in isolation.



Ⓜ Titled *Storrow Drive*, this image was taken at Longfellow Bridge, Boston. Fokos liked the symmetry and texture—especially the peeling paint and hundreds of rivets in the structure.

He recalls a poem by a 17th century poet, Mizuta Masahide, called *Barn's burnt down*. It would later go on to inspire the image titled *Moonrise*. It reads as follows:

*since my house burned down  
I now own a better view  
of the rising moon*

Over the years, David has adapted various thoughts that constitute traditional Japanese concepts such as *seijaku* (tranquility), *sabi* (an appreciation of the ephemeral nature of things), *yugen* (unobvious, subtle, profound gaze) and *shizen* (natural and without any kind of pretense).



### Childhood Escapades

When David was 11, his grandfather gave him a Kodak Brownie camera. He instantly began showing an affinity for landscapes by making images of cobblestone streets, looming church spires and building façades. Not long after that, he began using his father's Spotmatic camera. "After taking high school classes, I learned how to develop film and make prints. I sold my first photograph—a red barn in a snowstorm, for USD 50 (approx. Rs.3500)," he reminisces. He also purchased a 5 x 7 Korona View after looking at classified ads. He had never handled a view camera before, but was ready for the challenge.

Ⓜ The photograph shows rings used for mooring by university rowing teams. The reflection of the wooden posts, whose tops can be seen below each ring, seemed appealing to Fokos' eye.



**“Ansel Adams greatly inspired me. The nature and quality of his prints, the infinite depth of field, high resolution and full tonal range have left a mark upon me.”**

### **Eternal Connection with Martha’s Vineyard**

With his view camera, he began working in isolation on Martha’s Vineyard Island, in Massachusetts, USA, making images that expressed what he felt. In this idyllic environment and with barely any people on the island, David immersed himself in training his eye to see, for the next 15 years.

After photographing the same locales, he went to an art and photography festival, Fotofest, in Houston, USA, with 11 prints that measured 13 x 13 inches each. His dedication bore fruit as the reviewers favorably received his images. Some of them expressed keen interest in representing his work in their galleries. Within a few years, he was selling enough

prints through gallery sales to make a decent living.

### **Evoking Emotions**

Today, when he showcases his work in exhibitions, David conducts discussions with the audience. “I like to show 10 images without any commentary and ask the viewers to suggest some words that come into their mind when they view them.

The responses usually include words like ‘peace’, ‘tranquility’, ‘stillness’ and ‘serenity.’ Never have they said ‘ocean’, ‘beach’, ‘rings’, ‘rocks’ or ‘poles.’ That’s when I know that I have been able to successfully communicate specific emotions with my photographs. My purpose as an artist is achieved.” ▶

◉ It took Fokos three years to make this image—he had to ensure that the tide was at the right level so that it would completely submerge the jetty and the ethereal morning light could play its way in. He consulted tide charts, astronomical tables listing the times of sunrise and sunset and weather reports.

### **GADGETS & GEAR**

- David began his career by using the 5x7 Korona Viewfield camera. After that, he began working on an 86-year old 8x10 Korona View.
- He works with one lens—Rodenstock 210mm f/5.6 Apo Sironar-S.
- He only uses the Kodak Tri-X film.
- David also occasionally works on a 39mp Phase One P45+ medium format digital back on a Hasselblad H1 camera, along with a Hasselblad HC 35mm f/3.5 lens.





94

⦿ This particular dock in Martha's Vineyard has been wiped out by storms several times. It has been rebuilt more than once. The black vertical slats of the fence with the white horizontal ones of the dock originally piqued David's interest.

### Minimising the Frame

"Sometimes, places that exist all around us come across as small vignettes to one's eye. It is like having a bonsai tree on the balcony of a Tokyo apartment. You can just focus on that one element and tune everything out." Fokos believes in escaping into his own world of image-making by incorporating only the things he wants the viewer to focus on, in his frame. This way, he redirects their experiences by reducing his photographs to austere compositions.

### World as a Continuum

Fokos believes that our world is not just an artificial, frozen slice of time. "Our bodies respond to the world in a cumulative way, averaging our experience as we pass through time." He further uses an analogy of a person you meet for the first time. "Your impression of the person will just be a snapshot of your first encounter with him or her. It would be a portrait which you have assembled from various singular moments that you have spent with that




**“My process acts like a translator—from the invisible world of non-instantaneous events into the visible world of photographic prints.”**


person.” He incorporates this thought when he makes images. That is why he often uses his camera’s ability to make long exposures that capture a longer timeframe.

“For hundreds of years, artists have struggled with the problem of encoding the element of time within a static image. Examples of this include 17th Century Chinese scrolls, the cubist works of Marcel Duchamp and Charles Demuth and the earthworks of Robert Smithson. In recent times, artists such as Hiroshi Sugimoto and David Hockney have explored this subject using a modernistic approach.”

Fokos wishes that he can positively influence people through his images and

prominently change the way someone sees the world. On his wishlist is to shoot an island in Japan like Noashima and conducting exhibitions in both the US and Japan after he completes the project. He believes that this would make an interesting cross-cultural project.

David Fokos writes in the About section of his website, “It is my hope that, in looking at my work, you may share with me the experience of these places.” His ability to translate emotions into a frame and share his own feelings comes from his deep-rooted knowledge and dedication about his subjects. His ideas take minimalistic photography to new heights. 

 As one drives along the coast from Edgartown to Oak Bluffs on Martha’s Vineyard Island, one can see canals of this type forming naturally.

#### TIPS BY DAVID

- Learn how to visualize a scene in black and white. You should also keep in mind the effect of different exposure times on your photograph.
- Be simple—it is not just about equipment. Hence, one camera and one lens is enough to make a difference.
- Choose one subject and explore it deeply. It is not about making images at your leisure time but to constantly be at it regardless of the time you will take.



# Delhi Photo Festival Is Back for its Third Iteration

The biennial festival is India's first that is dedicated to the art of photography. This year too, the **Delhi Photo Festival** promises to delight.

One of the most enriching experiences one can give themselves is attending the Delhi Photo Festival (DPF). An initiative of Prashant Panjiar and Dinesh Khanna of the Nazar Foundation, they are joined this year by Sumit Dayal, Sohrab Hura and Vidura Jang Bahadur to bring the

best of photography from India and abroad to a platform accessible by everyone.

After two successful editions, the festival is back and will be held at Indira Gandhi National Centre for the Arts (IGNCA) from 30 October to 8 November. Here is a preview of some of the exciting works that will be on display.

96

## Kishor Parekh

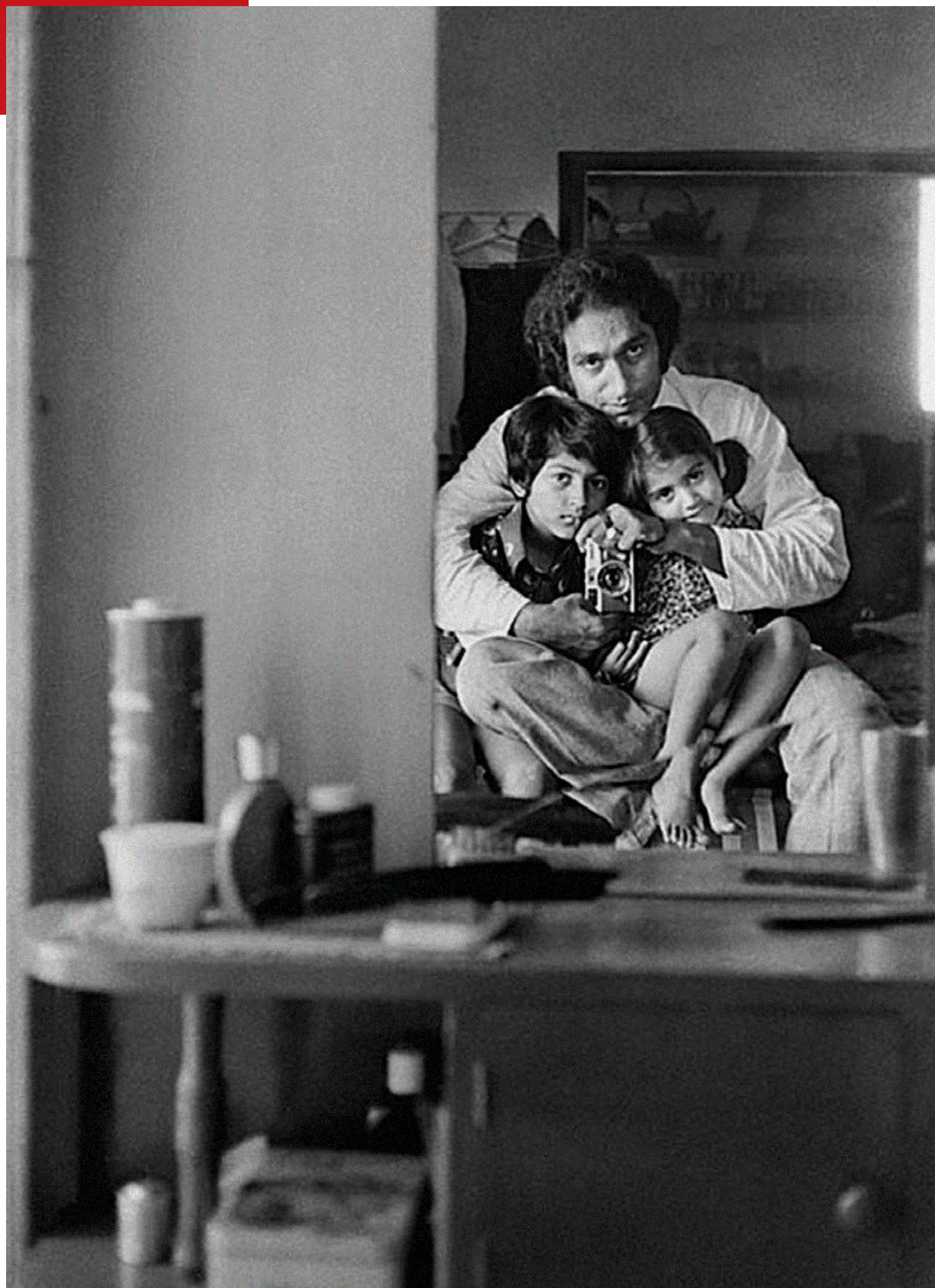
Kishor Parekh was undoubtedly the revolutionary of photojournalism in India. In just a two week period in 1971, he produced a startling set of images that became a powerful book, statement and probably the most poignant record of the agonising birth of a new nation: Bangladesh.





# Raghu Rai

Raghu Rai's previously unseen work is called, quite simply *The Album*. It contains pictures of his close family, extended family and near and dear ones that he photographed throughout his life. It promises to be a deeper insight into the personal life of one of India's most prolific photographers.



97

The theme of last year's festival was 'Grace', a tribute to the late Prabuddha Dasgupta. This year, photographers were invited to interpret the theme 'Aspire'.

**ATTRACTIONS  
AT DPF  
2015**

## Keynote Address by David Campany

David Campany is a writer, curator and artist, whose curatorial books include those on the work of Walker Evans. He has received prestigious awards for his writing, including those from the ICP and the Royal Photographic Society. His keynote speech will inaugurate DPF.

## Satellite Exhibitions in New Delhi

Apart from the primary venue, there will be a number of partner galleries around the city. These will host various additional interesting photographic works. Depending on the venue, these works will be in display for the entire duration of DPF.

## Portfolio Reviews for Everyone

DPF is offering professionals, students and amateurs alike a chance to get their portfolios reviewed by some of the biggest names in photography. Do keep an eye out on DPF's social media platforms to know when you can register for the same.

## Abdollah Heidari

Abdollah Heidari from Iran, documents young girls coming to terms with tragedy. Since 1997, there have been six devastating school fires across Iran, leading to deaths of students and teachers. These young girls suffer from depression at the loss of their dear ones. He captures their attempts at rebuilding their relationships through small intimacies like shaking hands, kissing, hugging or playing with their burned classmates.



98

## Sarker Protick

Dhaka's film industry, Dhallywood, has enthralled since 1956, with its retelling of Bengali stories and legends. It releases over 100 films every year with over-the-top glamour, valiant heroes and all the elements needed to thrill. Sarker Protick transports us to the glitzy sets of *Love Me or Kill Me* for a closer look.





# Karolin Klueppel

The Khasi of Meghalaya are a matrilineal society, passing the line of succession through the youngest daughter in the family. This guarantees girls and women in Meghalaya a unique economic and social independence compared to India at large. German photographer Karolin Klueppel spent over nine months in the Khasi village of Mawlynnong photographing these young girls in their every day environment.



99

## ATTRactions AT DPF 2015

### Talks by Photographic Practitioners

One of the biggest draws of last time's festival were the artist talks. This year too, they promise to give an incredible amount of learning. The talks are conducted on various things like the works of individual speakers, critiques of photography and more.

### Gallery Walks Around the Venue

With so many varied works on display, a gallery walk-through only heightens the experience of being in a festival such as DPF. This is especially true when experienced photopractitioners take you through the exhibits.

### Short Demos and Workshops

The amphitheatre of the IGNCa will play host to a number of interesting short demos and workshops. Keeping in mind that the aim of the festival is to celebrate photography, interactive activities such as these only add to one's learning.

# Scott Typaldos

Born in Switzerland, Scott Typaldos photographed institutionalised men and women extensively. Titled *Butterflies*, his body of work tries to add a sense of freedom, and a radiant sense of being, to the plight of the individuals with mental conditions. Through his photographs he wishes to raise awareness about their condition and make them more understandable.





# Michel Le Belhomme

Michel Le Belhomme breaks away from the traditional landscape format and stands 'in conflict' with it. His images float between documentation and fiction and through them, he makes the visible environment minimalistic and a breathtaking void.



**DPF 2015 saw over 1200 individual submissions from across the world.**

The border between Guatemala and Mexico is a stretch of over 800 kilometers long and remains open and unguarded. In a poignant examination of the human struggle for a better life, Emanuele Satolli photographs what an illegal immigrant chooses to carry, as they leave their lives behind.

# Emanuele Satolli



**ATTRACTIONS  
AT DPF  
2015**

## Panel Discussions

A very successful attraction each year, a panel discussion serves to bring out different voices, opinions, thoughts and perspectives on photography. The topics of discussion give valuable insight and come with a promise of fun and learning.

## Evening Screenings at IGNCA

Along with the print exhibitions, each evening will see various digital exhibitions as well. Each day will feature a different set of photographers, all surrounding the theme of the festival. This was one of the main attractions last year as well.

## Master Classes at Partner Venues

Visitors to the festival can expect several classes and workshops by master practitioners of photography like Roger Ballen, Rob Hornstra, Olivia Arthur, David Campy amongst others. For more details, do visit their website.

# Angelica Dass

*Humanae*, by Angelica Dass, is a work in progress, an attempt to deploy a chromatic inventory of all the different human skin colours that one comes about. This taxonomy makes use of PANTONE® guides, which provides a degree of hierarchical horizontality that contribute to dilute the false preeminence of some races over others in terms of skin colour.





# Michael Drost-Hansen

Michael Drost-Hansen documents the Rohingya Muslims in Myanmar's Rakhine province, who have been exposed to something resembling ethnic cleansing. They now live in government-controlled prison-like camps just a few kilometers from their former homes. Their only escape is in homemade boats across the Bay of Bengal.



103

# Christian Werner

Christian Werner draws attention to the plight of the Yazidis, displaced by the invasion of the IS terrorist militia in Iraq. While men and boys are beheaded and shot, the women are abducted and sold at auctions as sex slaves.



**The festival will also feature educational outreach programs like workshops for disadvantaged youths and children.**

**ATTRACTIONS  
AT DPF  
2015**

## Photography Workshops

In a format successfully used in the past, the festival will be conducting several nuanced photography workshops. These will educate participants on the art of photography, a crucial learning that goes far beyond just being technically perfect.

## Photo Book Launches and Displays

No photography festival is complete without photobooks. As was the case in the previous editions of the festival, visitors will be able to look forward to book launches. Also present will be photobooks for viewing curated by the core team of the festival.

## Photo Mela

With the promise of fun and a lot of learning packed in, DPF will be organising a Photo Mela for two days towards the end of the festival. This will have interactive activities, programs and others, just adding to the festive vibe!

# Md Farhad Rahman

Studying in Pathshala, South Asian Media Institute in Bangladesh, Md Farhad Rahman weaves a story of a fantasy world around a group of children near suburb of Dhaka—a world that was created by reclaiming water-bodies and was destined to stay in existence for just a few days. It will be transformed into a construction site, but until then it is the only remaining playground for the children.





## Claudia Gori

At the age of three, Camilla Nielsen was diagnosed with muscular dystrophy. She is now 33 years old, and despite the physical weakness of her body she conducts herself with confidence. She lives with her boyfriend, Jesper, and three kids. Claudia Gori from the Danish School of Media and Journalism, Denmark documents her life.



**For the first time this year, the Delhi Photo Festival will feature a special category for students. The best from 244 submissions from around the world will be on display.**

## Roger Anis

Roger Anis from the Danish School of Media and Journalism, Denmark, photographs Egyptian women and the clothes they would like to wear. Their closets in Egypt are full of repressed dreams... the clothes, accessories, and small items they hide, speak volumes about the harassment and the immense social pressure they go through. It might be funny to imagine women having to go through such stress to pick their outfit, but, in Egypt, it is a decision they have to take every day.



105

**DPF  
2015  
AT A GLANCE**

### Important Dates and Primary Venue

The Delhi Photo Festival officially begins on the 30th of October. From then, there will be talks, discussions, workshops and more until 8th November, when the festival ends. The primary venue of DPF is the Indira Gandhi National Centre for the Arts (IGNCA).

### Satellite Venues Across New Delhi

Some venues that will be exhibiting works of DPF as well include the British Council, Embassy of Switzerland, Goethe-Institut, Instituto Cervantes, Institut Français en Inde, National Museum, Vadhra Art Gallery, Naturemort, Photoink, NGMA, GALLERYSKS.

### More Details

For regular updates about DPF 2015, you can visit the following:  
[www.delhiphotofestival.com](http://www.delhiphotofestival.com),  
[www.facebook.com/delhiphotofestival](https://www.facebook.com/delhiphotofestival),  
[www.twitter.com/DelhiPhotoFest](https://www.twitter.com/DelhiPhotoFest),  
[www.delhiphotofestival.wordpress.com](http://www.delhiphotofestival.wordpress.com)



(1840–1882)

# Timothy H O'Sullivan

Take a journey through the American past, as **Supriya Joshi** introduces you to the works of photography pioneer **Timothy H O'Sullivan**.

**W**hile many photographers from the early 19th Century are very popular, there are some, who unfortunately, get lost in obscurity. This, of course, is no indication of the impact they might have had on photography.

This is why I would like to introduce you to Timothy H O'Sullivan, an early adopter of the art, and someone who has, in his own way, helped define and create the rules of photography.

## Learning from a Legend

As a teenager, O'Sullivan's first foray with photography began while he was assisting Mathew Brady. Brady himself was an extremely popular American photographer, who became famous for his photographs of the Civil War.

At such a young age, he learned the nuances of image making and portraiture, and was able to create some of the most striking scenes from the war front. It is important to note that at the time he



Desert Sand Hills  
near Sink of Carson,  
Nevada, 1867.









📍 “The Harvest of Death”: Union dead on the battlefield at Gettysburg, Pennsylvania, 1863.

was making pictures, the purpose of image-making was not aesthetics, but documentation. Yet, his work displays an inherent understanding of composition and vision, a nonexistent parameter back then.

He had also worked under Alexander Gardner, another renowned Civil War photographer. O’Sullivan’s work was featured in his book, *Gardner’s Photographic Sketch Book of War*.

### The Chosen One

As his vision and work began to rise in popularity, more and more army generals requested O’Sullivan to follow them during war. In 1864, he went along with General Ulysses S Grant and his troops, and photographed the Siege of Petersburg. Creating daguerreotypes under extreme conditions were difficult and a major risk to his life, yet O’Sullivan persevered and continued to make images.

After the war, however, he realised his real interest was in landscape photography. In 1867, he joined a geological survey to explore the territory between the

Rocky Mountains and the Sierra Nevada Mountains, which was the first governmental survey of the American west. It is from his voyage that unforgettable photographs from such uncharted territories emerged.

### The Exploration Begins

The expedition itself was headed by geologist and mountaineer, Clarence Rivers Kings. First on the agenda was Virginia City, Nevada, where O’Sullivan

📍 Cars coming out of shaft, Comstock Mine, Virginia City, 1867–68.



📍 Aboriginal life among the Navajoe Indians. Near old Fort Defiance, 1873. Before him, no one had photographed native Americans in natural settings.



➦ **Inscription Rock, El Morro National Monument, 1873.**

extensively photographed mines and the people who worked there. As they moved eastward, he began documenting the natural wonders, mountains and rivers, which had never been photographed before. In doing so, he became the pioneer of geophotography. His images became incentive for the people of America to start moving and settling to the west.



➦ **A line of dome-shaped tufa rocks culminating in a large pyramid-shaped tufa rock in Pyramid Lake, western Nevada, 1867.**

### The End of an Era

O'Sullivan passed away in 1882, at the young age of 42, from tuberculosis. Yet, in a short while, he was able to make a mark in history and leave behind a legacy. More than anything, what us 21st Century photographers can possibly learn from his work is simply this—if you love what you shoot, it will reflect in your work. **BP**



**Shoshone Falls, Snake River, Idaho, View across the Top of the Falls, 1874.**



Ancient Ruins in the  
Cañon de Chelle, New  
Mexico, 1873.



# 1000 Words

A selection of some of the best images from the Indian mainstream media

112



Neeraj Priyadarshi,  
The Indian Express

## In Mourning

On 29 July, two days after the passing away of India's former President, Dr A P J Abdul Kalam, the Rashtrapati Bhavan unfurled the Indian flag at half-mast. By making the flag the focal point against the muted colours of the sky, the photographer has captured the somber atmosphere of the day.



## A Fiery Confrontation

On 22 July, the Birhanmumbai Municipal Corporation, dismantled a fast food stall put up by the activists of the Swabhimaan Sanghatana NGO at Marine Lines in Mumbai. The stall was put up in protest to the open-air gym that the Shiv Sena had installed previously. The framing of the image conveys the triumph of the Shiv Sena party, as symbolised by the image of Uddhav Thackeray in the BMC van.

Fariha Farooqui,  
DNA





## A Game of Chance

A young boy is seen playing a game with stones. What makes the photograph unique is the angle at which it has been shot. It is also interesting to see how the photographer has precisely captured three different elements in midair—the airplane, the bird and the stones.

Salman Ansari,  
DNA

Pradip Das,  
The Indian Express

## A Show of Support

On 30 July, Yakub Memon, who was convicted for his involvement in the 1993 Mumbai bomb blasts, was hung to his death. Despite the government setting a clause to his family for not having a procession to get his body back, thousands of people gathered for his funeral in Mumbai, from all quarters of the city.

113





# Your Pictures

This month through the theme 'Monsoon Elements' we challenged our readers to photograph the wonder of rains in a captivating and compelling manner.

Winner



114



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& Chargers.  
Photographic  
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Accessories



DSLR Studio Light

5600 Watt



Wireless eTTL/ITTL Transceiver

2.4GHz



LED Video Light LED-D600

16:9 Wide Screen



Professional Wireless  
at Your Fingertips



Flash Speedlite DFL-1000T

1/4 58 600 100



LCD Monitor DLM-007

2.8" 16:9



## ➤ Psychedelic Umbrellas

**Sonom Phintso, Gangtok**  
"I shot this image at the Paljor Stadium in Gangtok. In order to capture the crazy crowd, I made sure to find the most densely packed area of the stadium. Then I used a telephoto lens and used a fast shutter speed. I liked how the vibrant colours, along with the distortion at the edges of the image rendered a trippy effect to the photograph."

**Camera:** Canon EOS 550D  
**Lens:** Canon EF 75-300mm f/4-5.6 III USM  
**Aperture:** f/5  
**Shutter speed:** 1/2000sec  
**ISO:** 800



## Honourable Mention



116

## Dreaming of the Gods

Malini Chakrabarty, Kolkata

"The vibrant juxtaposition of the smiling Gods with the sleeping man instantly drew me to the frame. The pattern formed by the rain created a unique filter as well."

Camera: Canon EOS 600D

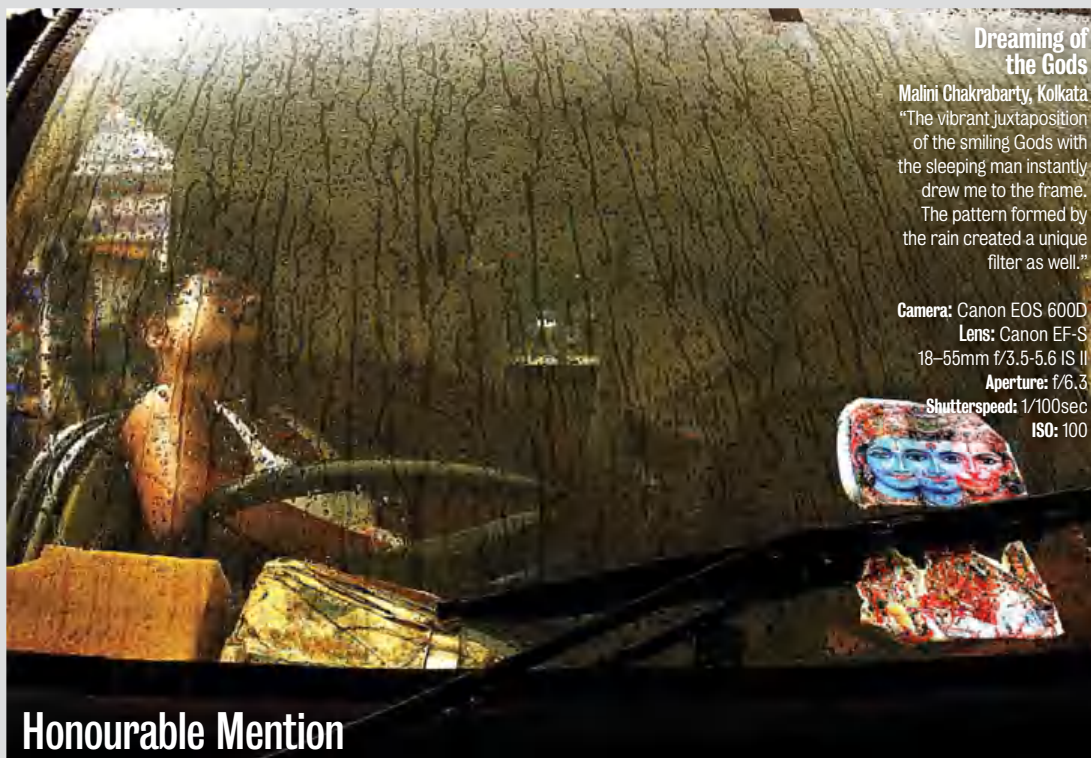
Lens: Canon EF-S

18-55mm f/3.5-5.6 IS II

Aperture: f/6.3

Shutterspeed: 1/100sec

ISO: 100



## The Odd Ones Out

Jimmy Kamballur, Kottayam

"I was strolling down the streets when I saw a procession coming up from the opposite end of the road, and somehow I anticipated a photo opportunity. At that exact moment, the rain started pelting down, and the crowd unfurled their umbrellas. I loved how the few coloured umbrellas were breaking the pattern of the black ones. Moreover, the image reminded me of the cover of Stephen King's novel, *Mr Mercedes*."

Camera: Canon EOS 5D

Lens: Canon EF 24-70mm

f/2.8L USM

Aperture: f/3.5

Shutterspeed: 1/750sec

ISO: 500

## Honourable Mention



Participate in the  
"Your Pictures Contest" on  
betterphotography.in/contests  
to win a chance to be  
featured in the magazine and  
win exciting prizes!

## Honourable Mention

### Modern-day Shelters

Albin P T, Palakkad

"While I was on my way around a hospital's campus, I came across a storing yard. I spotted this security guard taking shelter from the rain inside one of the drum-like structures. I found this scene rather charming and made a picture."

Camera: Sony SLT-A58

Lens: Sony DT 18-55mm  
f/3.5-5.6 SAM II

Aperture: f/5.6

Shutterspeed: 1/60sec

ISO: 100



## Honourable Mention

### Anger of the Rain Gods

Shiva Rajvanshi, Lucknow

"I was riding pillion on a bike in the Nubra Valley in Ladakh, when I spotted a huge storm approaching.

The angry rain clouds against the serene landscape made for a striking frame. We didn't want to get stuck in the storm, so I shot it from the bike in motion."

Camera: Canon EOS 7D

Lens: Canon EF-S  
18-135mm f/3.5-5.6 IS

Aperture: f/9

Shutterspeed: 1/250sec

ISO: 100





**Photograph by:**  
Unknown

**Image Source:**  
Wikimedia Commons

## Shot and Framed, Framed and Shot

Joseph Stalin is credited with having carried out systematic campaigns of suppression and terror against individuals that had fallen out of his favour. The persecution of dissenters and rivals began with Lenin's death in 1924. Historians' estimates of the number of citizens and party members sent to their deaths under his regime vary between 6,80,000 and 1.2 million. This particular photograph brings out a rather bizarre side of Stalin's brutal oppression. It was shot in 1925 during the 14th Congress of the All-Union Communist Party of the Soviet Union in Moscow. The original and its heavily doctored version are among the many images recovered by a British art collector, David King, years after the disintegration of the Soviet Union and the declassification of its archives.

Scalpels, lithography masks, ink and charcoal had been used to airbrush and crop five members out of the picture after their subsequent expulsion from the party. Of the nine photographed, three were executed, one committed suicide, and three died under mysterious circumstances. Only Kliment Voroshilov (fifth from left) outlived Stalin.

The practice of doctoring photographs remained prevalent throughout Stalin's regime, and after. Several party members, including Stalin himself, would disappear and reappear within party propaganda on the orders of his successors, Nikita Khrushchev and Leonid Brezhnev. He had advocated that art should serve as a medium to reflect the ideals and aspirations of the communist revolution. This style of art, termed socialist realism, was prominent in Soviet-era films and photography. The irony is that much of it was artificial, and resulted in the distortion of history. **BP**

### DID YOU KNOW?



The portrait in the background is closer to Stalin than in the original. The doctored version would later be used in two of his official biographies.